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PADEREWSKI AND YSAYE ARE COMING

Will Be Here Season After Next—
Eighty Concerts at \$200,000
for the Pianist

It was announced in New York this week that R. E. Johnston, the concert manager, who is now in Germany, has signed a contract with Paderewski, who probably has the widest vogue of any pianist who plays in this country, by the terms of which he will give eighty concerts in the United States during the season of 1912-1913.

In view of the incidents of the last tour made in this country by Paderewski, the season of 1909-10, the announcement has caused widespread interest among musicians and piano men. The latter are interested in knowing what instrument the famous Polish pianist will play because of a report current in New York, when he was here last, that the real reason for the interruption of his tour was the agreement made by two of the leading piano manufacturers not to bid against each other in corraling artists to play their instruments. This agreement was entered into when Paderewski was in the West and he canceled his tour. At that time he announced that he was suffering from neuritis, which ailment affected his arm so that further concerts at the time were physically impossible.

Paderewski arrived in the United States in 1909, and intended to play from one end of the country to the other, after which he was going to Cuba and then to Newfoundland. He played in a number of cities in the East and Middle West, and when he reached St. Paul gave one concert with the St. Paul Symphony Orchestra and then left immediately for New York. He remained here three days and then sailed for Europe.

Paderewski's tours of America—he has made several of them—have been of a sensational nature ever since his first tour. The mere announcement of his appearance is enough to draw a crowd that packs Carnegie Hall and other great auditoriums of the country. He has been the central figure of many interesting incidents in the United States, growing out of the attempts of frenzied women and girls to lionize him. Many times he has been mobbed and upon one occasion a young woman, armed with a large pair of shears, attempted to cut a piece off his coat after a concert. Mme. Paderewski, who always accompanies him on his tours, acts as Cerberus until he can get into a cab and escape from admirers following a performance.

Many stories have been printed regarding the fortunes that Paderewski has carried to Europe after his American tours. That he has made a million dollars in this country is the general belief, the banner day's receipts having been upon the occasion of a Paderewski concert in Carnegie Hall and a performance of his opera "Manru" at the Metropolitan Opera House, both events taking place on the same day. The total receipts of the two box offices is said to have been \$18,000.

Despite the million that Paderewski is said to have picked up in America his coffers are reported to need replenishing, because of the heavy expense he is under in maintaining his estates, and this is given as one reason why he will again make an American tour. Paderewski has arrived in Rio de Janeiro and is now touring South America, playing in Argentina, Chile and other countries. He recently sent letters to American friends advising them of his South American tour.

At Mr. Johnston's office a representative of MUSICAL AMERICA was informed that nothing was known of the Paderewski contract except what was told in brief cable dispatches this week in New York newspapers. These dispatches stated that Paderewski was to be paid \$200,000 for the eighty concerts. They also mentioned that



MYRTLE ELVYN

Distinguished American pianist, who will tour America next season after brilliant successes abroad. (See page 28)

Mr. Johnston had just closed a contract in Brussels with the violinist, Eugene Ysaye, for 100 concerts during the same season, for which he is to receive \$100,000.

It is further stated that Mr. Johnston has arranged with Yvonne de Treville, the New York prima donna, who has become famous in Europe, for a tour of forty concerts in this country beginning November 15 next. Mlle. de Treville is a coloratura soprano. Mr. Johnston has also made a contract with Dorothy Toye, the young lyric soprano of Indianapolis, who will also sing in America this season; with Countess Luba Alexandowsky, a brilliant Polish pianist, and also with Mme. Felice Kashofsky, a dramatic soprano, for forty concerts in America.

De Reszke May Come Here

BERLIN, July 13.—R. E. Johnston, the New York manager, is negotiating with Jean de Reszke for an American concert tour in the coming season to comprise twenty concerts.

Director Henry Russell in London

LONDON, July 22.—Henry Russell, impresario of the Boston Opera Company, has been spending a few days in London prior to his departure for Italy. Mr. Russell announces that he will have separate choruses for German, French and Italian works to be presented next season. He

has also negotiated for the famous Russian quartet, which will probably be heard in Boston this coming Fall. He has arranged with Professors Löffler and Urban, of Vienna, to prepare the Boston production of "Pelléas et Mélisande," which will probably be given under the personal supervision of Maeterlinck and Debussy.

METROPOLITAN'S NOVELTIES

They Will Probably Number But Three
Next Season

Giulio Gatti-Casazza, director of the Metropolitan Opera Company, has practically settled that there will be but three principal novelties at that house next season. Parker's "Mona," Giordano's "Mme. Sans-Gêne" and Wolf-Ferrari's "Le Donne Curiose." The revival of "The Magic Flute" will not be attempted because Frieda Hempel has again postponed her visit. Neither will "Rienzi" be revived this year, but Wagner's "Der Fliegende Holländer" will be sung with Hermann Weil and Emmy Destinn in the chief parts. Two other possible revivals of the season, "William Tell" and "Les Huguenots," have practically been abandoned, but another possibility for the season is "Versiegelt," by Leo Blech.

Pavlova and Mordkin will not dance at the Metropolitan Opera House this season, it is said. They will be supplanted by the Russian organization now in London.

AMERICANS WIN NEW LONDON SUCCESSES

Concerts by Our Singers and Instrumentalists—"Secret of Suzanne" Première

LONDON, July 15.—Mr. Havemann gave his second violin recital last Saturday with the assistance of Johanna Thamm, pianist. Mr. Havemann's reading of Beethoven's Sonata in G for violin and pianoforte was interesting musically and technically sound.

Carolyn Willard, a Chicago pianist, has well deserved the excellent notices which she has received from the London critics. Her playing is strong emotionally and full of life, while her temperament is musical. She depicts moods with vivid touches showing strong imaginative powers, and if she will develop a little stronger technical method she should become a pianist of much more than average ability, for she has the gift to fascinate by her art. Some compositions by MacDowell were included in her scheme.

Louise Balthy and Henri Léoni gave a charming matinée of chansons Wednesday afternoon. Maurice Farkoa, always a favorite, also appeared during the afternoon with his usual success.

An American, Mrs. Lathrop, was a recent recitalist who displayed ability but whose technic was not faultless. It is a noteworthy but unfortunate fact that many American artists, who make their débuts in London, are endowed with talents above the average, yet lack much on the merely mechanical side of their art. Is this due to our American "hurry"?

Clara Alexander, another native American, gave a delightful "warm-day" entertainment at the Ritz Hotel Wednesday. Miss Alexander specializes in sketches of negro life and it is to be doubted whether there are many artists who can surpass her in her own field. Among others, Leicester Parker, a talented American basso-contralto, assisted.

The Glee Club of the University of California gave a concert at Aeolian Hall last evening. It was an original affair, for it began at 9 p. m. and the best seats cost six shillings and poorest three shillings—scale prices before unknown in London; also, the list of patronesses was quite original in many ways. C. R. Morse, '96, was the director, according to the program.

The voices were fresh and pleasant, although the balance showed a weakness on the part of the bass division. The program was made up of college songs and some "Ragtimes," while humorous encores were given. Sterling B. Peart, '13, gave some successful monologues. The house was well filled and appeared well pleased.

"Madama Butterfly" was the attraction at Covent Garden Monday evening, with Mme. Destinn in the title rôle. The same artist appeared in "Aida" last evening. "Rigoletto" brought forward Mme. Tetrassini and John McCormack on Thursday, while the Russian Ballet appeared Tuesday evening and Thursday afternoon.

Mme. Lipkowska has made an excellent impression as Mimi in "La Bohème." In her acting she shows that she is an almost ideal Mimi and she also looks the part, which is very unusual and refreshing.

On Tuesday evening "Cleopatra" and "Le Carnaval" (Schumann) were danced by the Russians, after the first performance of the "Secret of Suzanne." This opera, by a modern Italian who is of an artistic affinity with Mozart, pleased its audience. The libretto is good and the work was admirably acted and sung by Mme. Lipkowska, Mr. Sammarco and Mr. Ambrosio. Mr. Campanini conducted well, but he let his orchestra drown the singers' voices very often. The opera is already known in New York. It is full of melody and there is lots of fun in the score.

EMERSON WHITHORNE.

THE MEANING OF "ROSENKAVALIER"

Wherein Strauss Has Departed from Methods Pursued in His Former Music Dramas—His Character-Sketching, His Humanity, His Humor and His Command of Melody—What Is New in His Art as Here Revealed

By OLIN DOWNES

FRED WHITNEY'S enthusiastic report of Richard Strauss's "Rosenkavalier," published in MUSICAL AMERICA's issue of the 15th, must have contributed further to the curiosity which that opera and the announcement of its performances here next season have already provoked. It is safe to say that no operatic production of the coming Winter will be attended with more interest—an interest which is justifiable if only on account of the exceptional significance of Strauss's earlier music-dramas. In the meantime rumors echo and re-echo over the water; and while Mr. Whitney gracefully balked at more than a statement of personal opinion, we have perused the articles of several writers, who, having read neither the libretto nor the score of "The Rose Cavalier," have yet essayed to direct in advance American opinion of that work. The scores of "The Rose Cavalier," both for voices and piano, and for orchestra, are now available in this country, and in view of all that has been said, sensible and otherwise, on the subject, it may not be inexcusable to talk—sensibly or otherwise—about this music and its more immediately obvious characteristics, as revealed by the printed page and by comparison with Strauss's earlier operatic works.

It need hardly be said that a modern work for the stage cannot be estimated very accurately, even by the most expert, from a desk or a piano stool. For one thing, there are very few living who can prophesy the exact effects of Strauss' orchestral coloring, always an exceedingly important and inherent quality of his compositions. Nor is technical description here in order. It is only attempted now to note some of the essential differences between "The Rose Cavalier" and Strauss's earlier operas. The matter is vital enough, for the importance of Strauss in the development of opera is very great; nor can we deny that he has changed the musical map considerably since he appeared on the horizon, and his latest operatic manifestation cannot be overlooked by any who are interested in the evolution of this very popular and composite form of art.

In "The Rose Cavalier" Strauss has made a wide departure from the methods pursued in all of his former music-dramas. These works are nearly as important in the history of music as they are in the history of Strauss's individual growth as a composer. In the year 2050, for example—Mr. Fuller-Maitland having now relinquished the editorship of "Grove's Dictionary"—Strauss may be chronicled as having, in "Salomé," fulfilled his mission so far as the technical development of opera was concerned. Because, in that work, the composer achieved what appears to be the most perfect equipoise of the two elements, music and drama, that the world has yet seen. Strauss's exceptional dramatic talent, his stupendous technic, his development as a musician by the path of the symphonic poem, are responsible for this. "Salomé" is at once an incomparably gorgeous tone-poem and practically a perfect drama for the stage. For once, a master poet and a master musician grasped hands, and the result—one of the world's masterpieces—is little to be wondered at.

For that matter, Strauss has chosen the material and planned the structure of all of his considerable music-dramas as carefully and as consciously as he built the tone-poems of other days, and his transition from the instrumental to the operatic form was accomplished, so far as style was concerned, in a wholly logical and unobtrusive manner. The symphonic poems, in one movement, were based upon single motives, with contrasting elements sufficient to throw the subject matter into strong relief and thus complete its significance, and the motives were developed, usually, with as much care for dramatic and psychological purposes as for musical proportion and climax. It might be said, indeed, that the tone-poems of Strauss were already dramas which required little

more than scenery to fit them for the stage—so complete and definitely carried out was his artistic purpose. When Wilde, then, provided Strauss with the text of a tone-poem, how easy, in fact, inevitable, was the creation of an almost perfect music drama!

The Kinship of Strauss

Strauss, it has been said, tumbled from the laps of Liszt and Wagner, yet how ob-



Richard Strauss

vious, and how deeply rooted is his kinship to Beethoven, and before Beethoven to Mozart! No talent ever developed with more absolute consecutiveness and consistency, and the nature of Strauss's musical achievements, as well as their order, is in itself ample proof of the legitimacy of his genius.

With the advent of Beethoven and "Fidelio" the converging tendencies of the drama and the symphony were very appreciably accelerated. Owing to Liszt, the day came when the symphony, via the symphonic poem in one movement, with a poetic basis as its subject matter, gained a new coherence, a new unity, an immensely increased expressive capacity and a far closer relation to other arts, to thought, poetry, philosophy, and even the exterior phenomena of existence. Wagner came with his music-dramas, i. e., dramas felt through music, and his inclinations as a symphonist often obscured his sense of dramatic values; while his dramatic instinct, less often, distorted his musical conceptions. Liszt saw in the distance a promised land, in which he prophesied. Strauss, with considerably greater constructive and technical ability, filled in the gap indicated by Liszt, and it can hardly be denied that in "Salomé" there has been brought to one of its culminations the period that was ushered in by Wagner and his colleague.

It is necessary to consider, briefly, the material of the important music-dramas of Strauss which precede the "Rose Cavalier": "Feuersnot" (1902-3), "Salomé" (1907), "Elektra" (1910). Each of these operas is in one act, in contradistinction to Strauss's early operatic experiment, "Guntram," which is in three. The sweeping, triumphant motive of "Feuersnot" is the arch-romanticism of Kunrad, or Richard Strauss; for Strauss is there, standing behind his hero. Village burghers and German folk-music make the frame for Kunrad's overwhelming desire, form the prelude for his passionate monologue in the darkness that he has brought on by enchantment and merge into the accompaniment of his glorification by fire. As for "Salomé" Wilde had arranged matters in advance. Never was a finer libretto, which Strauss found practically made to his hand. Against the figure of the beautiful Princess of Judea and her transcendent passion—and her garment, the Oriental night—is set that of John the Baptist, the "whited sep-

ulchre," as the woman calls him, and more in the background, the neurotic Herod; his evil, nagging queen; the quarrelsome Jews; the young Narraboth and his untimely death. There then rises in tremendous grandeur the fate-haunted Elektra, surrounded by her blooming sister, the brother who was but the messenger of the gods and again a queen and king in decay. All of these operas moved straight and swift as an arrow to their climaxes. In "Elektra" Strauss achieved greater heights than in "Salomé," but whether he maintained them uniformly is matter for serious questioning. It may be that the greatness and intensity of his subject threw even Strauss somewhat from his artistic balance. It is certain, at least, that he found voices inadequate for what he had to say, and that after passages of Swinburnian lyricism in "Salomé" he resorted again to a complexity and a predominance of orchestral writing which would seem to put Elektra back among the symphonic poems.

So much up to the year 1911. In every one of his later operas Strauss discovered new musical expressions and contributed immensely to modern musical development. What can one say of his fourth opera, or his fifth, if the early Guntram, on Wagnerian lines, is included in the count?

As Hoffmansthal, Strauss's librettist, turned from the stern and terrible spirits that he had evoked in "Elektra," so Strauss, recoiling from his encounter with the Fates, has devoted his genius to the musical interpretation of a comedy of manners which has for its piquant setting Vienna of the early 18th century. This comedy offers a series of very adroit and diverting situations and much excellent dialogue, although Hoffmansthal's comedy is a little marred by exaggeration, over-drawing, a fault not entirely absent from "Elektra." But Strauss has to work with what is, on the whole, an excellent libretto; a plot of the order dear to Beaumarchais, which makes no overwhelming demands on some subjective phase of the composer's personality, but which does give the freest play to his extraordinary descriptive technic, his excess, if anything, of humor which is of Rabelais and of Mozart, and his uncanny appreciation of human nature. This opera is not a symphonic poem, or anything like it. In its musical style, as well as in its dramatic content, it harks back to such works as "Don Giovanni" and "The Marriage of Figaro." It is in three acts and the characters are to be drawn for the ear as well as the eye—from the outside. The composer is to treat not of himself, but of three characters of the first importance, several of the second, and a number of minor personalities who have each their word. We are to watch human nature, the view entirely unobstructed by a creative personality. Strauss, in this last opera, employs an orchestra nearly as large as the orchestras used in his former works for the stage, but he handles his instruments, as a general rule, with far more economy and restraint.

The Story of the Opera

An ardent love scene between the Princess Wirtenberg—whose husband is absent—and the youthful Octavian opens the opera. Presently appears the Princess's cousin, Baron Ochs von Lerchenau, a pompous old noble and a libertine. He has determined to mend his fortunes by an alliance with Sophia, daughter of the rich merchant Faninal and he has come to ask the Princess's advice relative to the choice of a Rose Cavalier—one who, in accordance with the custom of the time, shall carry a silver rose to the betrothed as an emblem of love. Octavian has, in the meanwhile, assumed the disguise of a maid and the Baron, seeing the newcomer, promptly begins a flirtation and succeeds in arranging for a future meeting. The Princess recommends a certain young friend of hers—no other than Octavian—as Rose Cavalier, and the Baron, before departing, leaves the rose to be given to him.

Octavian presents Sophia with the rose and she promptly falls in love with him, her sentiments being duly reciprocated. The Baron displeases every one by his coarse manners and eventually Octavian, in the course of a violent dispute, stabs him slightly in the arm. Octavian is unceremoniously sent away and Ochs departs to keep his appointment with the supposed maid. The meeting duly takes place, but certain of the Baron's domestics and creditors, whom he has neglected to pay, have their revenge and interrupt the love scene in a comical way. The police appear and, with the arrival of Faninal, matters are straightened out. Ochs's engagement to Sophia is broken. In his stead Octavian wins Sophia's hand and the Princess regretfully renounces all pretensions to his love.

Strauss's Felicitous Character Sketching

These are the incidents of the comedy. It does not seem unwise, upon comparatively little evidence, to say that Strauss

has woven about them a score which, if only as a feat of the finest virtuosity, must command the admiration of musicians and of any who are at all susceptible to the effect of music heard in relation to drama on the stage. Even the bare and comparatively meaningless piano score is full of felicitous character sketching, and the most witty and epigrammatic musical comment. Here Strauss can indulge as never before his faculty for the vivid and relentless outlining of character in a few strokes of the pen: the Princess, both patrician and sentimental and noble at heart; Octavian, an easier character; the naïve and charming Sophia; the brutish Ochs, who, indeed, is unmercifully treated by both librettist and composer; the gossiping Valsacchi; the mellifluous tenor, who warbles some Mendelssohnian phrases to the accompaniment of a flute cadenza; the whole human comedy flashes by. Strauss, as we have said, in former operas united with wonderful felicity music and drama. In his latest work he has put his music absolutely at the service of the stage. He will break up the most promising phrase unless it is the exact and complete revelation of the moment. His virtuosity in the employment of the waltzes, minuets, etc., might have been expected, but unless one had borne in mind such early works as his octet for wind instruments, some phrases of "Till Eulenspiegel" and of "Don Quixote," he could hardly have been prepared for the most fortunate lyric invention, to say nothing of humor that bubbles or fizzes or—and we say it sometimes with regret—laughs a horse laugh of the most unbuttoned, Rabelaisian variety.

"The Rose Cavalier," however, so far as reading goes, seems more remarkable for newness of style than newness of themes. This does not in the least imply that the music lacks point or vitality, any more than the fact that Stevenson wrote in the same tongue as Thomas Hardy would imply that either man lacked ideas. Strauss has, it may be said in passing, brought music closer to literature than any other composer up to his time, and he has evolved a prose of marvelous force and richness and flexibility. In each one of his earlier operas Strauss treated of a subject which appealed to him strongly on subjective grounds. In every case, up to the "Rose Cavalier," new subjects evoked new musical thoughts, which in turn begot new technic as their inevitable manner of expression. "The Rose Cavalier" stands square on the shoulders of the operas which preceded it, but in its musical material, pure and simple, it seems a summing up and an amplifying of all that Strauss discovered in those operas, rather than the birth of newly created music. In its operatic style it is nearer "Feuersnot" than the celebrated works which came later. Certain melodic fragments may be traced to the lyric music of "Salomé," although, in these instances, Strauss has skillfully withdrawn the flavor of the eroticism that glows in the latter opera. Nor would the motive of the Silver Rose, a curious and exotically colored succession of chords that flash about for a passing instant in unrelated tonalities, probably have been as it is, had not Strauss written the strange, cross-related harmonies that he penned when he thought of death and fate in "Elektra." It seems paradoxical, in fact, to find a number of those grim progressions gayly employed in comedy. There is a highly humorous instance, in Act II, when the Baron, holding converse with Sophia, proclaims his disgust for certain homely virtues, over rasping harmonies like those which accompany Elektra's first appearance on the stage and her terrified spring backwards. The music of the "Rose Cavalier" acknowledges all these origins. In addition, Strauss has further enriched his vocabulary by the invention of melodies designedly Mozart-like in style, astonishingly fresh and simple in outline and harmony. And Strauss has never been happier in his treatment of voices. His characters really converse. The inflection of the voices, in many instances of ensemble, seems absolutely spontaneous and as natural as the feeling supposed to be represented—which of course it is not, the phrases having been fashioned with the greatest care. If there is anything really new in the "Rose Cavalier" it is this. In the second act, for instance, Sophia, fresh from a convent and waiting innocently for her bridegroom to appear, voices her emotions in a manner that is almost laughably naïve and genuine. Shortly afterward comes the rapturous duet with Octavian, which should prove one of the finest moments of the opera. It is late in the day for such objections, and yet there are those living who will claim, in spite of the songs and many other works and passages in all the works of Strauss, that he cannot write melody. In "The Rose Cavalier" Strauss has often set to work deliberately to write melody, though this melody must disappear the instant that dramatic requirements command. It can hardly be denied that he

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UPHELD AMERICA'S INTERESTS IN MUSIC CONGRESS OF THE NATIONS

Oscar G. T. Sonneck, Representative to International Conventions in Rome and London, Reports Much Accomplished of Significance to This Country—His Purchase of the Albert Schatz Operatic Library Brings to America One of Greatest Musical Treasures That Ever Crossed Atlantic

By WALDON FAWCETT

OSCAR G. T. SONNECK, chief of the Division of Music of the Library of Congress, has recently returned to the United States after some time spent in Europe, in the course of which he was able to accomplish much for American musical interests. During the early part of his stay abroad Mr. Sonneck served as the official representative of the United States at the International Music Congress in Rome, an adjunct of the centennial celebration which has been in progress in Italy this year. Later Mr. Sonneck was one of the American delegates to the great congress held in London by the International Musical Society. This meeting was fraught with even greater significance to American musical interests than was the one in Rome, partly, no doubt, because of the fact that a national section of the International Musical Society is rapidly gaining a strong foothold in the United States. Mr. Sonneck was made one of the vice-presidents of the gathering in London—a compliment not only personal, but also in recognition of the growing prominence musically of the nation he represented.

In speaking of the sessions in London Mr. Sonneck said: "The gathering was, I think, the most successful of the kind yet held. Seventeen or eighteen different countries were represented and there were upwards of three hundred persons in attendance from the Continent, in addition, of course, to the great number from Great Britain and her colonies. The occasion marked the first formal official recognition by the British government of music as a profession. The concerts held in connection with the congress were magnificent. In fact the social and artistic features of the meeting could not have been excelled, and if there was any disappointment in connection with what might be termed the scientific side of the convention it was due simply to seemingly unavoidable circumstances which made it impossible to provide suitable meeting places for all of the sectional meetings."

Mr. Sonneck did not read the paper ascribed to him on the program, but it will be printed in the official journal of the society. The title is "Ciampi's Bertoldo, Bertoldino e Caesanno, a contribution to the History of Pasticcio." Professor Albert A. Stanley, who is the president of the American National Section, read a paper on "The Value of a Collection of Musical Instruments in University Instruction" and also discussed the subject of "The Provincial May Festivals in the United States," a topic that aroused much interest. Carlo Somigle, a resident of Chicago, presented a paper on "Artistic Singing and New Theories of Laryngeal Mechanism."

American Interests Involved

American musical interests were involved more or less directly in several of the subjects presented by other than American delegates. For instance, Professor Max Friedlaender, who has been conspicuously identified with American musical activities in recent years, presented a paper on "German Folk Songs with Reference to English and American Folk Songs." Johannes Biehle, of Germany, introduced a model of a modern church to emphasize his argument for some action to induce architects designing church structures to pay more attention to the positions assigned to the organ and choir. So strong was the impression made by the protest against this evil, which is nowhere more manifest than in the arrangement of many American churches, that the congress passed a resolution recommending that architects consult with organists and choir-masters before drawing the plans for church interiors. Julian Carillo, of our neighboring republic of Mexico, presented a paper on "The Necessity of Raising the Standard of Military Music" and made a strong recommendation that this class of composition be taught in the conservatories.

When asked as to the possibility of the international congress being brought to America at some future meeting, Mr. Sonneck said: "This subject was suggested to me several times during the congress by persons from the United States; but much as I would like to see it brought about and

beneficial as it would undoubtedly prove to American musical interests in general, I do not believe that it is a possibility of the near future. In my opinion a success-



Oscar G. T. Sonneck, Chief of Division of Music of the Library of Congress and One of America's Representatives at the Recent International Musical Conventions in London and Rome

ful congress could be held in America only in the event that a fund of \$100,000 to \$150,000 were raised by popular subscription, for I do not suppose that the national government or any municipal government could be expected to contribute to any great extent, as has been done in some instances abroad.

"I believe that about \$40,000 was raised for purposes of entertaining the delegates to the London gathering, but it is my theory that a much larger fund will be needed if the gathering is to be brought to America. To appreciate the difference in the situation it must be borne in mind that to journey to any European city where the congress is likely to convene requires only from twelve to twenty-four hours' journey from other centers of population. This was the case with reference to Leipsic and Vienna, where the earlier congresses were held and with reference to Paris, where the next congress will be held three years hence. On the other hand, a journey to America would consume seven days, and it is my idea that the really big men, whose presence is imperative if a congress is to have the significance that has attached to those already held, can be induced to come to the United States under such circumstances only in the event that either steamship fares are paid or else that a trip is arranged for the delegates while here that will enable them to see something of this country and thus prove an incentive to undertake the expense of the trip from Europe.

Growth of Movement Here

"However, while I am not very hopeful that the United States will have an opportunity to entertain the international gathering at an early date, I think that the recent growth of this movement on this side of the Atlantic has been remarkable. Of the total of somewhere near one thousand

have enrolled in our National Section about one hundred members or one-tenth the total, and this roster of one hundred has grown in a comparatively short time from thirty-seven. As yet there is only one local group of the organization in this country—that at Ann Arbor, Mich.—but others will be organized ere long and I believe that interest will be greatly stimulated at the next convention of the National Section, which will be held at Ann Arbor next December at the same time as the convention of the Music Teachers' National Association. This whole movement, both here and abroad, is, I am confident, destined to prove of the greatest benefit in bridging the gap that has existed between the persons who write music and who play music and those who write about music. Even in Germany, where,

price so low as only to deepen the mystery of how European musical institutions ever allowed it to slip through their fingers.

Readers who have kept in touch with the growth of the collections in the Music Division of the Library of Congress will recall that a few years ago the United States Government purchased what is known as the Albert Schatz Libretto Collection, comprising more than 12,000 operatic librettos. This has ranked up to the present as the Library's most notable possession, but of course it is overshadowed by the collections just received from Germany and now undergoing classification and arrangement. Indeed, these librettos, which in themselves form so valuable a library, were collected by Mr. Schatz merely as a means to an end—the end being the compilation of the history of opera, the manuscript of which has now followed the librettos to a permanent resting place at Washington.

Importance of Mr. Sonneck's "Find"

The material obtained by the American government from the heirs of Mr. Schatz is certain to stand for all time as the indisputable and authoritative "court of last resort" on all questions relative to operatic history and statistics, and as such is bound to prove of the greatest value to all critics and students of opera. It represents the fruit of forty years' work on the part of Mr. Schatz and covers the subject completely from the year 1541 to 1900. It will be appreciated, from the former date, that this reference work *par excellence* does not merely chronicle development from the date of the first operatic production, but goes back to the antecedents of opera. The major portion of the material is in the form of a card index and the data is inscribed in the most legible penmanship on more than 100,000 cards. Arranged in chronological order there is a card for each date and for each opera and each card bears not only complete information as to the full title, general character, composer and librettist of the opera, but the date and place of the first performance and, in many instances, the cast. The scope of this card index encyclopedia of opera may be surmised from the fact that it covers opera in more than sixty cities. A second section of the card index presents this same data arranged not with reference to consecutive dates, but by a grouping of the facts relative to each composer and each important opera. This latter channel will prove especially serviceable to musicians who wish to learn of all the productions of any given opera.

In addition to the card index the new Schatz purchase includes a library of manuscript volumes wherein this energetic student has covered the careers of fourteen of the leading operatic composers by presenting a complete chronicle of all performances of their respective operas. There is included also a most valuable chronological record of all the performances of all the Wagnerian operas and there is a large collection of play bills and a great mass of correspondence which came to Schatz from musicians, composers and students in all parts of the world in the course of his prolonged quest for firsthand information for this storehouse of operatic lore. Officials at the Music Division estimate that quite aside from the time and labor of the compiler, the actual monetary outlay involved in obtaining the data for this reference work must have aggregated fully ten times the sum paid by the United States Government for the complete work. Incidentally it may be noted that whereas the chronological file has been brought up to the year 1900, other sections of the treasure trove bring the operatic record up to 1907. However, it is the data as to the earlier history of opera that is especially valuable because nowhere else is it available in so complete and authoritative a form.

Says Paris Opera Losses Are Comparatively Small

PARIS, July 20.—Announcement has been made by Dujardin Beaumetz, Under Secretary of Fine Arts, that the losses annually sustained by the Paris Opera, has not been nearly so large as the yearly deficits at the Scala in Milan, the Imperial Opera in Vienna and usually the Metropolitan in New York. The Milan house, he declared, loses \$60,000 annually, the Viennese one, \$500,000. Each performance in Paris costs at least \$4,000, the lighting alone amounting to a quarter of this sum.

American Soprano in Paris

PARIS, July 20.—Dorothea MacVane, the soprano, whose debut at the Grand Opera in Rome last Winter was effected under such favorable conditions, has been winning much success of late at her appearances in numerous Paris society entertainments. She recently sang with Andres de Segura, the Metropolitan baritone, at a musicale given in honor of the Spanish Ambassador's wife, and was warmly received by the distinguished gathering.

CADMAN FLIRTING WITH GRECIAN MUSE

Has Not Forsaken Indian Melody, However, and Is Writing an Opera

COMPOSER-PIANIST Charles Wakefield Cadman is inconstant in his affections—as is a musician's right. He is flirting with the muse of ancient Greece after years of pursuing the evasive melody of the American Indian. Mr. Cadman, formerly of Pittsburgh, now of the whole West, accompanied Nordica in some of her Western recitals last Winter, when she sang several of his songs, and the singer commissioned him to write a song cycle for her on an Homeric text. This is now finished and labeled "To Odysseus." The work shows the neatness and musical polish of its predecessors from the same hand, and doubtless will be added to the Nordica concert repertory.

Mr. Cadman has been affected by the tendency to write Indian opera and has under way a work which he calls "Da-O-Ma," founded on a Ponca Indian story by Francis La Flesch, government ethnologist. The latter is a son of Chief Joseph, of the Omahas. He went with Cadman to the reservations and they succeeded in getting phonographic records of many of the Indian tunes, some of which had never been sung to a white man. In one case an Osage priest chanted a sacred melody, not knowing that a phonograph was set for its reception, a melody used at festivals of the Indians for 600 years and passed along from one generation to another by word of mouth. Until this time it never had been written.

Several of these primitive tunes have been incorporated into Mr. Cadman's opera, one of them being the flute song which Mr. Cadman played on a primitive instrument for the Gamut Club of Los Angeles not long ago. In the harmonic treatment of his material Mr. Cadman is not archaic, but makes use of the various modern devices, simply using the Indian tunes as fundamental material for development.

In reference to his experiences in collecting the Indian music, which he was



Charles Wakefield Cadman

commissioned by the Smithsonian Institute to transcribe into modern notation, Mr. Cadman said: "The Indian is very timid about singing before strangers. He sees no use in singing a song without an immediate application of it; for instance, it takes much persuasion to get him to voice a harvest song in the Winter time, a religious song outside of his ceremonies, a war song in time of peace, or a woman's love song—which he considers the woman herself should sing."

"The accuracy of the transcription of these songs has been questioned, but they are perfect reproductions in outline and rhythm. The Indian's 'accidental' variations and his occasional carelessness in singing has thrown many an investigator off the track, but when one gets acquainted with the race and gets beneath the surface of the Indian reticence the subject is clarified. I believe the recording of the Indian themes goes a long way toward the goal of a 'national' school of music—one essentially American."

W. F. G.

Los Angeles, Cal., July 19.

KUBELIK'S ADVICE TO YOUNG VIOLIN PUPILS

[Jan Kubelik in New York American]

THE standard of violin playing has steadily increased of late years, which is not surprising when one considers the enormous increase of students from all nations steadily, for years, devoting hours daily to mastering the intricacies of the instrument.

Paganini's command of technique, which so astonished the world in his day that it was attributed to the influence of the "Evil One," must now be considered part of the equipment of every modern virtuoso. I make this statement with all due respect and reverence for the great master, whose influence on violin playing has been enormous, simply to illustrate the advance made in the science of the art.

"Artists are born, not made," but the greatest natural abilities require a tremendous amount of hard work and steady, intelligent application to develop them to their fullest extent.

I have known many brilliant students who have given great promise in their early days quite left behind in the race for fame and fortune by their less naturally gifted but more diligent companions.

Each year, owing to the enormous competition, it becomes increasingly difficult for students to obtain positions as soloists, although, owing to the increased demand for orchestral music throughout the world, there is a steady demand for violinists in orchestras.

The greater difficulty of the modern violinist is to be able to interpret the works of all the great masters, as the executant is called upon to master so many different styles.

Every composer has his own individuality, and when writing for the violin he naturally imbues the composition with his own executive idea, or, in other words, as he hears the imaginary sounds of the instrument floating through his brain. The executant must understand what the master intended and endeavor to render the music as the composer felt it.

As each great composer had a different idea of the individuality of the violin, this means great study for the violinist, as the tone to be produced in, say, a composition by Bach, requires quite a different manipulation of the bowing and finger pressure than in a piece by Saint-Saëns, and a still

greater contrast to these is contained in works by Paganini.

The performer must sacrifice his own individuality in rendering works by composers whose first consideration was the music, not the executant.

In playing compositions which were written with a view to showing the accomplishments of the virtuoso the violinist is allowed to forget the composer in his own interpretation of the music.

The student should procure as good a violin as possible, care being taken that the tone is pleasant to the ear. Nothing is more trying to the nervous system than unpleasant sounds.

The tone of a violin greatly depends upon its strings and the proper placing of the bridge and sound-post. The sound-post is the little wooden pillar inside the instrument situated about a quarter of an inch behind the right foot of the bridge. Should the bridge or sound-post be only slightly out of place, the finest "Strad" will sound like a \$3 fiddle.

I would recommend all possessors of violins to have them examined by an expert in order that the best results may be obtained. My experience is that most violins can be improved by paying attention to these details.

I have known students almost driven to despair and loss of weeks of work in the vain endeavor to produce certain notes with a pure tone, not knowing that the difficulty arose from defects of the instrument, probably the bridge, or post, being slightly out of place, or the bad quality of strings.

It is false economy to play too long without changing strings, as a string, after being used for a certain time, refuses to respond to the student's intention, and time is lost by unnecessarily repeating a phrase.

Beginners should commence their studies with a competent teacher as good progress can only be made on a proper foundation, and bad habits, once acquired, are difficult to eradicate. So commence properly.

When practising, the mind must be entirely concentrated on the work in hand. If the thoughts are allowed to wander, no good result will follow, and consequently it is not advisable to play too long without a rest.

When the student feels his brain refuses to grip he must stop at once. Each indi-

vidual should arrange his studies to suit his physique, and on no account continue his exercises when his brain is tired. I do not expect the "born-tireds" to take advantage of this rule; my advice is intended for diligent students only.

I strongly advise all students to attend to physical culture, avoiding exercises which tend to stiffen the wrist and interfere with the flexibility of the fingers.

VIOLIN TONE

Experiments to Analyze It and Determine Value of Instruments

"In New York last year one of the greatest violinists of the world was unable to detect the difference in tone between a rare Stradivarius and an instrument, valued at \$80, that had been made in America less than three years ago," asserts Frederick F. Haskin, in the *Pueblo Chieftain*. Experiments are now being made at Johns Hopkins University which may furnish a scientific way of determining the value of stringed instruments, use being made of all apparatus consisting of a hundred resonators for analyzing tones. Instruments submitted to this test will have a record of their overtones, on which the beauty of tone depends.

Among the innovations in the stringed instruments' trade of America mentioned by Mr. Haskin is the substitution of silk for wire, as the covering for strings. "It is more desirable since it is not so affected by climatic conditions, and it is believed to be superior in other essentials, although it has not yet become generally recognized."

While it may be true that violins have been made in this country which even experts find it difficult to distinguish from the old Italian instruments, it is also true, generally speaking, that "violin making requires an attention to small details which Americans find tedious." A valuable essay might be written with that sentence as a text. There are many things American—cooking, for instance—in which we are inferior to Europeans, chiefly because of our finding it tedious to attend to small details. In that respect two of the greatest and most successful Americans—Thomas Edison and Luther Burbank—are very un-American.—*New York Post*.

Admirers Escort Empty Carriage While Singer Plods in Rain

"After a tremendous success in an Austrian city a short time ago," said Yvonne de Treville, the American prima donna on July 12 to a correspondent for the *New York World*, in Brussels, Belgium, "I was very late in leaving the theater with my mother. When we reached the stage door we found a deserted street, rain pouring down and no carriage. Grumblingly we set out through the mud toward our hotel, watching in the distance a great blaze of torchlight and hearing much wild cheering. When we got near the hotel our carriage and a great crowd came surging to meet us. "It turned out that on seeing my many bouquets lying on the carriage seat the crowd concluded I was inside, took out the horses and dragged the empty carriage to the hotel, the torchlight procession following it."

Milwaukee Chorus Announces Plans

MILWAUKEE, July 24.—The program of the A Capella Chorus for next season has been arranged by the board of directors. The first concert is to be held in the Pabst Theater on November 27. The eight-voiced song, "Crucifixus," by Lotti, and a new Russian composition by Tanciew will be rendered. The soloists for this concert will be Sarah Suttel and Anna Laengrich. On April 14 the second concert will be given in the main hall of the Auditorium. Director Boeppler expects to have 250 voices of the Chicago Singverein here to strengthen the local chorus at this concert. The Thomas Orchestra and several soloists will also participate. The third concert of the season will be given some time in May, but the details have not yet been worked out. The A Capella Chorus will take part in the rendering of Handel's "Samson" in Chicago on April 7.

Caruso's Accompanist Back from Europe

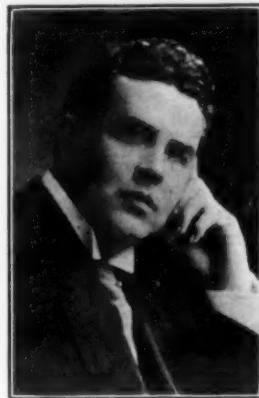
Thomas W. Musgrave, formerly organist of George W. Vanderbilt's Church at Biltmore, N. C., returned from Europe last Saturday on board the *Campania*. Mr. Caruso is shortly to deliver a series of lectures at the Brenau College of Music, Gainesville, Ga., and is to accompany Caruso on his concert tour through this country next season.

José Lassalle, the Munich conductor, is to introduce Mahler's First Symphony in Kiev next season.

A JOINT TRIUMPH AT OCEAN GROVE

Mme. Norelli and Marcus Kellerman Sing to Audience of Three Thousand

OCEAN GROVE, July 24.—Mme. Jennie Norelli, the Swedish coloratura soprano, who sang formerly at Covent Garden, London, and with the Metropolitan Opera Company, New York, and Marcus Kellerman, formerly of the Berlin Opera, and now with Mme. Norelli, under the concert direction of Kuester and Richardson, drew one of the largest audiences of the season at their joint recital in the Ocean Grove Auditorium, more than 3000 persons being present. It is always a difficult matter to attract large audiences at this resort during July and the size of the audience for this



Marcus Kellerman

concert was a tribute to the popularity of the two artists.

Mme. Norelli sang the "Charmant Oiseau," by David, with a flute obbligato by John F. Kiburz, and other songs, and with Mr. Kellerman, a duet from "Don Pasquale" and a duet from the "Magic Flute." Mme. Norelli's voice is a soprano of the pure coloratura type, and she performs the florid passages of her numbers with great facility. In the David number she showed complete fidelity to the pitch in the difficult unaccompanied cadenzas, and vied with the flute in the clearness and purity of her tones.

Mr. Kellerman was heard in a group of German and English songs, besides operatic arias, and the dramatic possibilities of his style were never better exhibited. This was especially to be observed in Dammrosch's "Danny Deever" and "Die drei Wanderer," which brought him storms of applause. Since his last appearance here Mr. Kellerman has improved tremendously in his art, but still retains the magnificent voice which won Ocean Grove audiences two years ago.

Perhaps the most interesting of the novelties on Mr. Kellerman's program was A. Walter Kramer's setting of Robert Reinick's "Die Ablösung," which had its first public hearing on this occasion. Its strongly dramatic quality and thoroughly melodic character won it the immediate esteem of the audience, and as Mr. Kellerman brought out its excellences to best advantage it was received with an unusual display of enthusiasm. Mr. Kellerman made use of the English version of the poem.

Some of the best work of the program was done by these two artists in their duets and especial mention must be made of the excellent stage presence of the two singers as well as their musicianly interpretation. The audience was as enthusiastic as any assembly has been this year and forced the two artists to respond to many recalls. The accompaniments were well played by William Parson.

Olive Lynda Booth on Tone Production

That a knowledge of breathing is the foundation of pure tone-production is the principle of Olive Lynda Booth, the New York soprano and vocal instructor, and she sees to it that her pupils are always thoroughly grounded in this matter. She has also found it advisable to treat the speaking voice with much care. Miss Booth's experience as a teacher of vocal art extends over fifteen years. She has studied with the best masters in this country and Europe and her success as a concert singer has been no less pronounced as an instructor. Her work has been acclaimed with enthusiasm by critics in this country as well as in Paris, where she has been heard with the Lamoureux Orchestra. Miss Booth will resume teaching on October 1.



Jennie Norelli

MUSIC PURVEYOR TO PACIFIC COAST

How Manager Behymer Gives the Cities of the Far West the Greatest Concert Attractions at the Most Moderate Rates—Booking Stars "by Wholesale"—Awakening of the West to the Importance of Music—An Object Lesson in Musical Enthusiasm and Hustle

HERE are some interesting facts about Mr. Behymer:

He is the Pacific Coast manager for season 1911-12 of Eames, de Gogorza, Schumann-Heink, Bonci, Russian dancers, de Pachmann, Kubelik, Amato, Zimbalist, Bispham, Flonzaley Quartet, Sousa's Band and a number of other attractions.

For seventeen years he has been business manager of the women's orchestra in Los Angeles.

With Harley Hamilton he organized the Los Angeles Male Symphony Orchestra fifteen years ago. This has seventy-seven members and has continued without a break. Hamilton is still director.

For fourteen years he has managed the Philharmonic Course in Los Angeles which has presented as many of the music stars of America as Grau and Conried and the San Carlo and other grand opera organizations.

He is the largest buyer of musical talent outside of New York City.

He is now manager of the Los Angeles Auditorium, which many say is the finest home of music on the Coast.

"On the side" he manages three theaters.

BY CLARENCE AXMAN.

L. E. BEHYMER, the Pacific Coast musical poohbah, got his first business experience selling newspapers in Ohio, and at a later period guided the destinies of a street car in Denver. He is now visiting New York, arranging Sousa's routes, booking attractions for three of his theaters, and planning the itineraries through the Coast territory of eighteen of the leading musical stars. He came East with the "California Boosters" from Los Angeles to induce the Nobles of the Mystic Shrine, who had a conclave in Rochester recently, to go to Los Angeles for the 1912 conclave.

A new note in canvassing for conventions, characteristic of the Coast, was sounded by the California men, as they brought along their own orchestra of thirty-seven Shriners, under the direction of Harley Hamilton, director of the Los Angeles Symphony Orchestra, and a band of forty-one pieces, under the direction of W. D. Deeble. The orchestra gave a concert on the observation car coming East. On Sunday the band gave a sacred concert on the train.

Music won out. The next convention will be in Los Angeles.

In discussing the phenomenal interest in music on the Pacific Coast—phenomenal for America—and the club operations, Mr. Behymer said:

"The women's clubs and the music clubs of the towns of 20,000 inhabitants, or like Reno, which has about 34,000, know that the only way they can get artists of note is to guarantee them. Those clubs are organized just as much for educational purposes as they are for social purposes.

"Take the Saturday Club of Sacramento. This has a membership of 1,286, limited to that number because the seating capacity of their theater amounts to that number. Their dues are \$6 a member a year. Each year they have eight important artists, for which they pay \$5,000 gross. They have ten 'at home' days, where about six entertainers from the Eastern center will cost them \$900, or about \$150 apiece. The other talent during the other four days is furnished by amateur members—'home talent.'

"I outline the canvass of these clubs, put an active woman solicitor in the field to assist in selling the season tickets, and by buying artists wholesale I can furnish them more cheaply than when the artists buy simply an occasional date. In other words, it is furnishing music on the wholesale plan.

Booking by Wholesale

"By uniting ten clubs, for instance, in handling the same artists, and with each club taking from three to six artists, I can give the instrumentalists or vocalists from ten to fifteen dates on a circuit ticket and still make my big jumps in the West at a reasonable figure.

"By using twelve to fifteen artists a year throughout the West each one has a reasonable number of engagements, while if all the clubs were buying them individually fifty or sixty artists would come West each year, with but scattered engagements of two or three west of Denver to each person. Reduce the number of engagements and add to the cost by expensive railroad-ing and the prices become prohibitive.

"In Reno, Nev., last year the Twentieth Century Club paid \$2,500 for four events. The women wanted to celebrate, with something that was worth while, the blotting out forever by the legislature, on October 1, of licensed gambling in Nevada. They

took the method of putting in a high-grade course of music, together with their literary work, and lost but \$30 on the season.

"In Redland, Cal., a town of 12,000 inhabitants, forty of the leading women for more than twelve years have guaranteed \$3,000 a year for good music, and made their house to house canvass so successful that they are increasing their purchasing amount this year.

"At Riverside, Cal., the citizens support a symphony orchestra of forty pieces, in six concerts a year, and about the same amount is spent for a similar orchestra in San Diego, a town of 60,000. They also have their philharmonic courses of three to five events, for which they spend from \$2,500 to \$5,000 yearly.

West Demands the Best

"Most artists coming West make their programs lighter, apparently thinking that the West does not demand the same grade of music as the East. However, after they arrive and begin their concert tour they find that if anything the West is more critical. Many of the business men and their families, who constitute the social and financial circles of the West, are Easterners, with college or university education, who in their younger days have had fine musical training or access to the best in music. The average home in the West contains a small but well selected library, always a piano, and there are a greater number of high-grade records and talking-machines sold in the West than any place else.

"There is a dearth of musical news in our Western newspapers. The climate is conducive to out-of-door sports, and much space is given to recreation at the expense of the musical columns.

"The music lover likes the reproduction of the vocal and instrumental art through the records of great artists. Very often my agents in selling artists who have never been West must invite the club committees to the local music dealer's store to listen to selected records, made by the artists in question. We found that two of the best known artists whom we were bringing to the Coast and who had never been there before were known to music lovers all over the Coast who had heard their voices on the talking-machines.

"If the New York managers would purchase space in the musical journals of New York, secure a list of well-known musical people and clubs from the Western impresarios and cause these papers to be mailed to committees of clubs far in advance of the coming of their artists they would find the artists much better understood, would increase their own income and lessen the labors of the Western manager, who is forced to do practically all of the work through personal interviews and the boosting of the artists who have never journeyed Westward before."

Mr. Behymer has no grievance against the Coast critics—there are a few of them who are capable—but he does object to incompetency and mishandling of concerts and musical news. He said:

Incompetent Coast Critics

"The Eastern journals have good music critics and can afford to pay them, because they have a large musical following among their readers. The Western newspaper proprietor pays a good salary to his reporters, but demands versatility. These newspaper men must report the city hall doings in the morning, the ball game in the afternoon, 'the person about town' at dinner, and divide their evening between a concert by Galski, the fifty-cent stock company playing melodrama at some obscure theater, and then hurry to a prize fight and get all their copy in by the time the paper goes to press. And music, the most essential for the upbuilding of the home and civic life, usually receives the smallest amount of space at the hands of a reporter who knows nothing of musical literature, composition or harmony.

"I remember one incident that bears on this question. Busoni was a stranger to the Coast, a hard man to interview. One of the leading newspapers of Los Angeles sent their railroad man to interview him. Three times he tried at the Alexandria Hotel, but found Mr. Busoni indisposed. He was sent to write the concert; arrived at 10 o'clock, heard next to the last number, and insisted upon interviewing Busoni between that and the closing number. Although Busoni had not been extending

interviews he decided that such persistence should be rewarded and received the railroad editor, gave him some good material, and then stepped to the stage to finish his program. The critic turned to the local manager and said: 'What in — does this guy do?' He then went back and wrote a learned criticism of thirty words on the Busoni program!

"On the other hand, when Mary Garden came to Los Angeles she found the interviewers and some of the critics at the depot waiting because they had all heard of her and regarded her as of news importance as a celebrity. She gave them a characteristic interview in her special car, seemed delighted with the breeziness of the



L. E. Behymer

West, and through her affability and originality of viewpoint succeeded in having columns printed about her.

"The artist who drew the largest houses on the Pacific Coast was Tetrassini—averaging \$7,200 a night. Theaters were too small. Skating rinks and convention halls were used everywhere. This was partly on account of sentimental reasons because the Coast discovered Tetrassini years before the East would acknowledge her rank and fame. The climax came when she sang to a quarter of a million people in the public square in San Francisco."

The Coast is becoming an incubator for glee clubs, quartets, orchestras and other musical organizations, and the musical work in the schools is responsible. Of this work Mr. Behymer says:

Public School Work

"The public schools of the West have actively taken up the rudimentary work of music. They are installing talking-machines and records in the school rooms to acquaint the students with composers, their works and the artists who interpret them. The superintendent of music gives short lectures on the composers, the merits of their work and the ability of the singers or instrumentalists who interpret them. The young folks are taught the singing of songs, and, little by little, they graduate into the higher grades, where they become members of the glee clubs, choruses and orchestras, under the direction of higher grade teachers. In Los Angeles last year the grammar schools, the Polytechnic High School, the Manual Arts School and the Los Angeles High School gave a music festival of four events, in which three symphony orchestras were presented, sixteen lesser orchestras from the grammar grades, eight glee clubs and six large choruses. The soloists were selected from the student ranks. Some of the compositions played were written by pupils, and were very meritorious.

"This is simply the beginning of a great musical movement. It shows how the West is recognizing the value of music."

An Operatic Experiment

Last November Mr. Behymer gave a season of grand opera in Los Angeles, the highest priced seat being a dollar.

"When I announced this project," said Mr. Behymer, "the Eastern managers, as well as those on the Coast, said that I was crazy, that it could not be carried out; that the public would not attend; and, although we were paying \$2,000 more a week for the Bevan Grand Opera Company than had been paid for the Lombardi Company, the Dalonte and similar organizations, we gave them more artistic results, better stage productions and a superior chorus and added modern works. The

first few nights the musicians of the town and the society leaders remained at home, but little by little the appreciation grew, and for a month capacity houses were the result. Four bills were presented each week, and not only were all expenses paid, but \$8,000 profit was divided between the local management and the company. This year a demand is being made for a repetition of the work, and the entire West is requesting a visit of this or a similar company. Plans are now being formulated to give the West either this same organization or one equally good, to present \$2 opera for \$1."

Mr. Behymer was born in Ohio, and first showed he had managerial talent when as a school boy he managed a high school lyceum course at Shelbyville, Ill. Later he went into the mercantile business in South Dakota, but a cyclone wrecked his venture and he went to Los Angeles "broke." He rolled barrels at a warehouse and got a job at night as usher in the theater, but he did not stay ushering long. He was business manager and treasurer of the theater before some people had had "a chance to turn around."

Mr. Behymer had an idea that there were enough musical people on the Coast to appreciate worthy musical attractions, but he could not make the theater managers and booking agents think so. So he decided to be a musical manager himself, and, as his business grew, he gradually threw his theatrical-dramatic interests into the discard. He is now in a position where he can let results speak for themselves.

FLORENCE AUSTIN IN OCEAN GROVE CONCERT

Violinist Gives Remarkable Performance, Filling Immense Auditorium with Volume of Beautiful Tone

OCEAN GROVE, N. J., July 24.—Florence Austin, the violinist; Anna Case, soprano, and Harry Wieting, baritone, were the artists at the concert here Thursday evening.

Florence Austin, who played the Becker-Musin "Reverie," the Ernst Hungarian Waltzes, Wieniawski's "Romance and Polonaise" and the Sarasate "Zigeunerweisen" was the star of the occasion. As is usual in her playing she displayed a brilliant technique and a virtuosity that left nothing to be desired so far as the conquering of the difficulties of the compositions was concerned, but the most significant feature of her playing was the quality of her tone and its big volume. The auditorium, which seats ten thousand, while acoustically remarkable, still is, because of its size, difficult to fill and especially so for violinists. That Miss Austin was able to overcome this difficulty and make herself audible to the last row, is in itself a compliment to her ability as a violinist. In addition to this, while not forcing the tone, she was able to infuse into it a sympathetic quality extremely difficult when a large tone is required. Her playing brought her many recalls and she was finally compelled to play, as an encore, the Musin Mazourka.

Anna Case, who has appeared here several times before, and is a favorite with Ocean Grove audiences, displayed a voice especially beautiful in the middle tones and was heartily encored at each appearance.

Mr. Wieting showed careful training and his enunciation is worthy of mention.

WHAT'S WORRYING OSCAR

Not Newspaper Rumors That He's Married Again, but a Problem of Cigars

LONDON, July 24.—What is worrying Oscar Hammerstein at present is not that some of the newspapers have been trying to make out that he is married to Mme. Alvarez, the singer, but the fact that he can't find a decent five-cent cigar in London.

"That's the chief problem that's worrying me now," says Mr. Hammerstein. "As for the marriage stories I couldn't be married again, even supposing that I desired to, for I am not yet divorced. People have been talking about Mrs. Alvarez and me for two years, simply because we happen to be good comrades. That is all."

Cecile Ayres in Germany

The young Philadelphia pianist, Cecile Ayres, has been engaged to play the Grieg Concerto with the G6rlitz (Germany) Orchestra October 12. A little later she will give her second concert in Berlin, where she played with great success in 1910. Her recent concerts in Norway won her the high praise of all the critics. She is spending the Summer in the Harz mountains.

Dr. Hans Richter intends settling down in Bayreuth and opening a music school there.

PROMINENT MUSICIANS AT THE "POP" CONCERTS

All Those Still in Town in New York Are Enjoying Mr. Schenck's Programs at Century Theater Roof

The Century Theater Roof has become the stamping ground of such musicians as are still in town, and not a few familiar faces are to be seen in the large audiences that attend the Elliott Schenck concerts every evening. The programs continue to be pleasing, and the work of soloists and orchestra has given satisfaction, to judge by the applause with which their efforts are received and the number of encores exacted every night.

A miscellaneous program was given on Saturday evening of last week, music by Bizet, Saint-Saëns, Puccini, Arditi, Rubinstein and Schenck being heard. The soloists were Mrs. Wiseman, soprano, who was heard to advantage in an air from "Carmen" and another from "Bohème," and Amy Ray, contralto, who sang "Mon Cœur" and "Amour Viens Aider," from "Samson and Delilah." She disclosed a voice of good natural quality, and proved able to penetrate and disclose the poetic contents of this music. She was obliged to sing an encore.

The Sunday evening concert offered as soloists Charlotte Grosvenor and Renee Schieber, sopranos, who created pleasing impressions respectively in Gounod's "Ave Maria" and "Ah fors è lui," from "Traviata."

Maximilian Pilzer, the young violinist who is concertmaster of the orchestra, appeared as soloist Monday evening, July 24. He played Drdla's "Souvenir" and Rehfeld's "Spanish Dance" with his customary facile technic, lovely tone and deep expressiveness, and was induced to add an old Viennese waltz by Lanner as an extra, playing it with sprightly rhythmic effect. The instrumental numbers included Tchaikowsky's "Marche Slav," Wagner's "Albumbblatt," a "Waldteufel" waltz and the "Zampa" overture. Tuesday night was "Symphony Night," and the orchestra did well in two movements from Beethoven's Fifth Symphony, one from Raff's "Leonore" and the overtures to "Freischütz" and "Iris." Renee Schieber, soprano, was soloist.

Americans Studying Under Spiering

Theodore Spiering, former concertmaster and director of the New York Phil-

CONCERT ARTISTS ON EIGHTY-MILE RIDE



Claude Cunningham on "Richmond" and Mme. Rider-Kelsey on "Virginia," at the Start of an Eighty-Mile Ride

AN eighty-mile ride on horseback was the unusual experience enjoyed by Corinne Rider-Kelsey, the soprano, and Claude Cunningham, the baritone, recently. The well-known concert artists started from Alexandria, Va., riding to Gambrills, Md., and back again, between 6 A. M. on

Monday, July 10 and 6.30 P. M. on the following day. They traveled forty miles each day. The start was made from the country place of Mr. Cunningham's father. Mme. Rider-Kelsey has just purchased the mare "Virginia," which she purposes bringing to New York during the Winter.

harmonic Orchestra, is with Mrs. Spiering, his family and a number of the pupils, spending the Summer in Switzerland. Among the pupils are several Americans who give promise of brilliant futures. Of these, Marie Deutscher, a young Brooklyn girl, deserves special mention. In the early Fall, Mr. Spiering will return to Berlin, where he will resume his teaching which was somewhat interrupted by his two years' engagement in New York. Already many Americans, attracted by the success of Nicolene Zedeler, who is on tour with Sousa's Band on its trip around the world, and by the fine work of Mr.

Spiering both in New York and Berlin, have decided to resort to his instruction for the Winter. Mr. Spiering has also had inquiries from Australia and South Africa.

Harry Field, a former Toronto, Canada, pianist, played a fantasy for pianoforte and orchestra by Alwin Kranich with the Kurhaus Orchestra at a recent concert at Bad Elster, the composer conducting.

Wilhelm Kienzl, composer of "Der Evangelimann," has completed a new opera, "Der Kuhreigen."

NEW RICHMOND LEADER FOR SUMMER CONCERTS

Joseph Kessnich Succeeds Parris Chambers.—A New York Violinist Who Has Revealed Great Abilities

RICHMOND, VA., July 21.—The musicians of the town, with the exception of a few, are off for their Summer holiday, but several interesting things have happened, nevertheless, in the last three weeks in musical circles here.

Parris W. Chambers, leader of the Richmond Blues Band, and under contract to furnish the municipal free concerts in the parks this Summer, resigned his position on account of ill health and has left for New York. His place has been filled by Joseph C. Kessnich, one of the best musicians in the city, and the band is doing splendidly under his direction.

Director Hufty, who recently put on the sacred cantata, "Queen Esther," carried this production to Farmville, Va., last week, realizing a large sum of money, which will help pay the deficits of the productions here.

Harry Solomon, of New York, has been claiming the attention of professional musicians at large by his wonderful ability and technical skill on the violin. He is a protégé of Professor Rees, of this city, and played with great success before Governor Mann. He is said to have remarkable interpretative abilities. G. W. J., Jr.

Washington Musicians in Europe

WASHINGTON, D. C., July 25.—Wm. A. Engel, Jr., one of the promising pianists of the Capital City, has sailed for Berlin to continue his studies. As the pupil of S. M. Fabian Mr. Engel has been heard in frequent recitals here, in which he has evinced much ability. Another Washington pianist who is studying abroad is Ethel Tozier, who is receiving instructions under Herr Godowsky. She will return in the Fall to resume her classes here. A. M. Fabian, of the faculty of the Washington College of Music, will spend August on the ocean, taking a slow steamer across the Atlantic and returning. He will remain only a short while on European soil. Angela F. Small, contralto soloist, has also joined the band of foreign travelers from Washington. She will spend her time in England, Scotland and France. W. H.

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Dear MUSICAL AMERICA:

There is a millenium coming for the literary critics, reviewers and the reading public generally. "In two hundred years," prophesies Victor Auburtin, "there will be no more poets nor authors." As music stands higher than poetry and prose, as you will undoubtedly admit, on the scale of ideality. Herr Auburtin will probably have the history of music end in one hundred years. The philosopher who sees so bright a future before us is one of the group of young Germans who have made "Simplicissimus" the first paper which Berliners reach for when they go to the cafés for coffee and the *Illustrirten*, as we used to call them, when I was myself a Berliner.

Perhaps his idea is that literature will end and music come to the front and thrive all the more for humanity's concentration upon it at the expense of letters. But I fear that his book does not give us any hope for so optimistic an outlook for our beloved art. In short, he has written a book with a title which reflects, with poignant accuracy, the spirit of the old world. This title is, "Art is dying." Now, if he had only written a book entitled "European art is dying" we would all have shouted, "Hear! Hear!"

It is to be noted that the author of this work is an artist himself, who dreams dreams, writes plays and poems, or perhaps they are pomes. It is to be remarked, however, that he is better known as a feuilletonist, a clever wielder of the bow of satire whose shafts penetrate the rhinoceros hide of German bureaucracy. In other words, he is not first and foremost an artist, and the fact that art does not fully live in him, taken together with the general condition of art in Germany, is presumably why he has got the notion that art is universally moribund.

Did you ever notice that people's philosophy and art is nothing but an expression of themselves? I am not asking this with the intention of having you realize the trite facts of individualistic expression in art or philosophy. Whenever you see a fellow making a general denial, not of the "Impenetrable Is" of our friend Benjamin de Casseres, but the very visible and tangible "Is" which is all about us, we usually find, on looking into the matter, that the fellow has some marked limitation which prevents him from taking top rank, and his utterance is usually intended to convey the idea that the world is going to pieces in the particular respect of which he speaks, and that nobody can stand at the top. If he can only succeed in creating that impression, then nobody will blame him for not being a bigger man than he is.

So when I look about me at this world filled with growing and thriving things and see humanity striving in many quarters for ideal artistic expression through an eternal need of molding things "nearer to the heart's desire," and then see some chap who has given up aspiring and who writes a book called "Art is Dying," I reason—this is very plain; the fellow is no artist. He is merely working off his grouch at his own failure.

Were it not so tragic, it would be amusing to see these old world people struggling in the net of their old-worldliness. They cannot endure the old—they cannot see the new. What is left for them but to rave and rage? Think you that a man in this position is in case to write a very logical book, to say nothing of one which will give the world what it wants, or ring out with a clear new note as did the writings of Kipling some years since. The joy of living was in those stories; man's work about the world was transfigured, made into a thing of romance. The commonest events in the "day's work" of Kipling's world were stirring tales to us city dwellers of West-

ern lands. One heard "the East a-calling" and packed his grip on the instant. No one would pack his grip for Germany on the strength of Herr Auburtin's work.

When a hopeless, disappointed, grouchy and pessimistic artist undertakes to send out a call, you don't find the rest of the world pricking up its ears quite so quickly.

Take an example. Herr Auburtin very rightly says that art demands "passion, enthusiasm, self-surrender," and that the greatest fear of every man to-day is that of seeming hopelessly ridiculous by a display of some kind of enthusiasm. Now look at the instances which he conjures up. "What modern man," he says, "would dare to twang a mandolin under his donna's balcony; what modern man would dare to ramp up and down the world like a Crusader, or a Don Quixote, in defense of some foolishly idealistic cause?" The ardent Herr Auburtin would seem to have demonstrated a lack of the ordinary sort of brains. Do you see the workings of the old world mental entailment? He actually thinks that there is no such thing as art without clinging to the subjects of a past age. And to argue the Knight of the Rueful Countenance the true sort of idealist, when his mighty creator, Miguel Cervantes, has depicted him to us with the most acute vividness as the false idealist, subject to every kind of justifiable ridicule, is—well, I cannot see that it is anything more than the argument of one about ripe for the institution for the feeble-minded. Then war, Herr Auburtin, asserts, is needful to art, and religious credulity. Also, "contradiction, conflict, disorder, the undignified love of the soft-hearted, deceit and robbery and ambush, stupid peasants' beliefs in kobolds and glistening elves—these are the soil from which art and poetry draw their nourishment and their power." "Abolish them," says Herr Auburtin, "arrange the world with regard to nothing but comfort and complete equality and you will abolish art."

I find myself trying to reconcile the modern eradication of superstition with the exalted place which Arthur Rackham has taken in the modern world of book illustration through his extraordinary delineations of these same kobolds and elves. And who is it they appeal to? The "stupid peasants" who invented them? Not at all. They edify in the highest degree the connoisseurs of the modern illustration.

I cannot quit this fellow Auburtin just yet. He leaves so many loopholes of attack that it would be a sin to pass them by. "The arts are so many parasites," says Herr Auburtin. This is probably quite true of the arts which he sees attempting to thrive about him. I think I could write an essay on "Dante the Parasite," "Beethoven the Parasite," or "Shakespeare the Parasite." It would be quite a hummer, but the game would not be worth the candle. I fear there is not enough glory in vanquishing an Auburtin, even if he wears a chip on his shoulder in the name Victor.

This prophet of decay gets down to brass tacks for once, however, when he depicts the triumphal entry of Sherlock Holmes into Bayreuth as its future master. I consider further comment on that subject unnecessary. And then, I mustn't forget to tell you what he says about the sacred city of Eleusis; that it once gave to the work "gods and cults and Dionysian mysteries, but to-day produces nothing but cement and soap." As to gods and soap, I have always understood that cleanliness was next to godliness, and as to Dionysian mysteries and cement, the former dealt with the under world and the latter, as I see it, gets about as near as possible to the foundation of things. Finally, Herr Auburtin tells us that he quakes before the electrical greatness of the coming generations, and that he shall spurn them even out of the pine board box in which, by that time, he shall be nailed. It really excites my sympathy how the poor and pitiful future generations will burn with shame at that mighty spurning!

And now to pleasanter and brighter things. I have just heard of a landlord who "every little while" (like the editor of the "Philistine") issues circulars stating the advantages to be gained by living in one of his houses. Here is one of his most alluring clauses: "Insects exterminated and pianos tuned free every three months." Is it that insects, like cats, have nine lines and can be exterminated from time to time without injury to the system? Also, I wonder if it is tuning the pianos which exterminates the insects. It may be that the landlord has discovered that tuning pianos produces this result, and he is thus able to throw in his two items for the price of one. Thrice happy insects, however, to know that they may go three months unmolested and unexterminated. Even man has no such assurance as that. His destiny never offers him a promise of

holding off for three months. The rent bill comes in promptly each month. Destiny assumes other forms than this, it is true, but they are scarcely worth considering in the face of this greater one.

The Princess Wittgenstein, who once almost became Mrs. Liszt, must have been an interesting lady. After reading what the Musical Gossip of the New York *Evening Post* tells about her, I feel that I should very much like to have known her. Not that the present is not without individualistic people and persons sufficiently crazy and absurd to be interesting, but one dislikes to feel that he has missed anything. Pope Pius IX told the Princess that she could not become Mrs. Liszt, whereupon she secured an apartment in the Via del Babuino (it was in Rome—of course I needn't have told you that) and devoted herself to writing a history of the church—in many volumes, as we are told. One would suppose that the purpose of such a labor on her part would have been to anathematize the Pope for his cruel action to her. But this was apparently not the case. She solaced herself with busts of Liszt, and plaster casts of his hands. But this is what makes her so striking a figure to my imagination and why I should like to have known her; "visitors," we learn, "always found her smoking a large, strong cigar." Many modern women succeed in making themselves quite interesting, but which of them rises to such qualifications as this?—to have almost become the wife of Liszt and to always be found smoking a large, strong cigar. I knew a lady who was never to be seen without being adorned with violets, but what are violets to a large, strong cigar? Nothing. Utterly nothing.

Liszt, still under the influence of the Princess, and presumably her cigars, lived in a monastery and turned his attention more and more to spiritual matters. Pope Pius IX, who denied the great musician to the Princess Wittgenstein, did not deny him to himself, and went to call on him to be edified by his art. The Pope showed his profound wisdom and deep insight into the nature of musicians by asking Liszt to improvise and by explaining to him that this was because "it is particularly in his impromptu playing that an artist reveals his originality and individuality." It happens, however, that sometimes the greatest artist is quite devoid of the gift of extemporization. It may be that the Pope knew Liszt's remarkable capacity in this respect and wished to flatter him. Anyway, Liszt improvised, and the Pope said to him: "My dear Palestrina" (Pius's pet name for Liszt), "your music ought to be used to make hardened criminals repent; I am sure that none of them would resist. And in these days of humanitarian ideas the time is not far distant when such spiritual means will be used to subdue sinful individuals."

I am not so sure about this principle. I have played to people for years and years in the most spiritual manner possible (to me) and the only result that I notice is that they become more and more sinful. Either the Pope was wrong in his reasoning or there must be something the matter with my spirituality. I prefer to think that the truth resides in the former proposition.

If you had a son who had ambitions as a playwright where would you send him to perfect himself in dramatic composition? I will bet you dollars to doughnuts that your answer is not Harvard. I can think of little that would be worse than the Cambridgeization of the dramatic instinct. And yet the presumably well-meaning student fund committee of the MacDowell Club of New York has offered for the forthcoming year a fellowship in dramatic composition—at Harvard! Why condemn the ambitious and talented artist to Harvard? It reminds one of the complaints of the Prix de Rome critics concerning the three wasted compulsory years which the winner of that prize must spend at Rome. Now Harvard is an ancient and honorable

institution. It is excellently adapted to the purpose of turning out Harvard graduates, but virile dramatists! I expect to wait some time before seeing one issue from that center of classic propriety.

"Musical persons want only a place to sleep, a square meal, and more than that they don't appreciate," writes Miss Perry, the sister of Mrs. E. S. Williams, whose cornetist husband has lately joined the divorce colony at Reno. "Or get," she might have added.

Your
MEPHISTO.

TO TOUR WITH BERLIN TRIO

George Buckley an American with a Truly International Education

BERLIN, July 22.—George P. Buckley, the violinist of the Berlin Trio, which is to tour America next season, is an American with a truly international musical education. He has served successfully in several capacities as violinist of an opera orchestra, as virtuoso and as teacher. Mr. Buckley received



George P. Buckley

his first musical training in America as a pupil of Schradieck. He then went to Prague, where he studied with the celebrated Sevcik, later entering the orchestra of the National Opera of Prague for the purpose of acquiring operatic experience. After several years in Prague Mr. Buckley came to Berlin, where he continued his studies under Michael Press. In the course of the years that Mr. Buckley has lived and studied in Europe he has made himself thoroughly conversant with the German, Belgian and Prague schools of violin playing. His studies in theory have been pursued under the Berlin critic and theory teacher, Wilhelm Klatte. As a soloist, Mr. Buckley first attracted attention several years ago, when he became conspicuous in the salons of Prague, Paris and Berlin. For the last few years he has been a successful teacher of the Sevcik method in Berlin and has also been teacher of violin on the staff of the Eichelberg Conservatory.

O. P. J.

Yvonne de Treville at Ostende

OSTENDE, July 10.—Yvonne de Treville, the American soprano, sang last night with great success at the Kursaal here. She comes to Ostende from an equally successful stay in London during the coronation festivities. Her last appearance there was on Thursday, when she sang at the home of the American millionaire, Mr. McMillan, and received a beautiful bouquet of orchids, the ribbons of which were held by a diamond brooch in the shape of a harp. The harp is the instrument on which Miss de Treville sometimes accompanies herself.

London Society Hears Miss Cottlow

LONDON, July 8.—Augusta Cottlow gave a recital on July 4 at Lady Cooper's residence in Grosvenor Square. About 300 invited guests, representing the élite of London society, enjoyed the young pianist's playing. A former pupil of Miss Cottlow, Annie May Bell, of Americus, Ga., has been in London for several weeks coaching principally in interpretation with Miss Cottlow. Miss Bell is the owner and moving spirit of three successful piano schools in Georgia.

Paderewski at Rio de Janeiro

RIO DE JANEIRO, July 23.—Ignace Jan Paderewski, the pianist, has arrived here to fill an engagement.

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CHAUTAUQUA HAVING A NOTABLE SEASON

Performance of "Creation" One of Most Memorable of Recent Events

CHAUTAUQUA, N. Y., July 22.—The third Sunday evening song service of the season took place on the 14th in the midst of a terrific thunder storm. In spite of the storm, however, the program was carried out as published, and a good sized audience was in attendance. The "Sanctus and Benedictus" from Gounod's "Solemn Mass" was excellently given by the senior choir, orchestra, organ, Miss Connor, soprano, and Mr. Van Leer, tenor. Misses Connor and Van Duyn sang "He Shall Feed His Flock," from Handel's "Messiah," in a highly artistic manner. Mr. Jahn's number was "It Is Enough," from Mendelssohn's "Elijah," and Mr. Van Leer was heard in "If With All Your Hearts," from the same work.

There was a little joke apparent only to the singers and those fortunate enough to hold scores of "The Morning of the Year," which was presented at the Amphitheater last week. At a certain place in a solo the tenor, Mr. Van Leer, because of a cold, decided not to take a high "A" and when the time came took the tone an octave lower. Immediately after in the number came the words "I Cannot Sing to Thee as I would Sing."

The Chautauqua Music Club opened its new quarters on the pier last week, and is one of the large factors in the musical life of the Summer city. The club was organized last season, and has as its prime movers Mrs. E. T. Tobey, of Memphis, Tenn., and Lynn B. Dana, of Warren, O. Last season there was an enrollment of 298 by the close of the Summer. While only a week old in this season, there are about 100 enthusiastic members. This year there are to be recitals, round table discussions and club receptions, the first of which was held on Thursday evening, July 20, at Higgins Hall.

The second of the recitals given this season by Sol Marcossion, violinist, and Ernest Hutcheson, pianist, was presented at Higgins Hall on Tuesday, July 18, to a large and enthusiastic audience. The program was replete with interesting numbers, each being presented in a manner worthy of the highest praise. Mrs. Marcossion assisted materially in the success of the recital as her husband's accompanist.

On Wednesday evening last the senior choir, orchestra and soloists for July, under the direction of Alfred Hallam, presented Rossini's "Stabat Mater" and the second part of Gounod's "Redemption" to an immense audience. In both numbers the work of soloists, chorus and orchestra was all that could be desired, and it is hard to remember having heard a better performance of either compositions.

On Wednesday afternoon the orchestra, soloists and chorus were heard in a miscellaneous program of rare merit. The orchestra opened with three songs from "Eliand," by von Fielitz, playing them in most charming fashion. This organization is doing better work than ever this season. Mr. Jahn was heard in an aria by Handel which pleased his hearers. Miss Conner was in excellent voice, singing "Damon," by Stange, and Henshel's "Spring." Mme. Van Duyn sang "The Danza" in admirable style, and Mr. Van Leer sang his three Franz numbers artistically.

Sol Marcossion presented the "Hungarian Dances," by Brahms, again showing his masterful command of the violin. In Beethoven's "Moonlight Sonata," Ernest Hutcheson added more laurels to his already large supply. He has certainly won Chautauqua audiences in no uncertain way. The senior choir closed the program with a sprightly rendition of "The Song of the Triton."

A round table conference on the subject of musical clubs was held in the rooms of the Chautauqua Music Club to-day.

On Friday evening, July 21, the second big musical event of the season was presented in the Amphitheater to another immense audience. Haydn's "Creation" was the offering, and it was given a performance not soon to be forgotten. The soloists were Miss Conner, soprano; Mr. Van Leer, tenor, and Mr. Jahn, basso, members of the July quartet of artists. These singers again acquitted themselves well, and the work of the chorus was admirable, especially in the singing of "The Heavens Are Telling." It went with a verve and a dash that were inspiring. The orchestra was always responsive to the baton of Director Hallam.

The Croxton-Washburn Vocal Recital at Higgins Hall on Thursday, July 20, drew another large audience. The program was

KNOXVILLE HAS A SUCCESSFUL FESTIVAL



Soloists at Knoxville (Tenn.) Festival—From Left to Right: Frederic Martin, Reed Miller, Christine Miller, Agnes Kimball and Gwilym Miles

KNOXVILLE, Tenn., had a festival last week which included presentations of "The Messiah," Gade's "Erlking's Daughter" and Rossini's "Stabat Mater," besides three miscellaneous concerts. The accompanying picture reproduces a snap shot of the soloists: Frederic Martin, basso; Reed Miller, tenor; Christine Miller, contralto;

Agnes Kimball, soprano, and Gwilym Miles, baritone. Charles S. Cornell was the director in charge and players from the Cincinnati Symphony Orchestra assisted in the performances. The audiences attending included from 3,000 to 4,000 persons each night and the reception to the artists on each occasion was most flattering.

unique in that all numbers presented were from the pen of Sidney Homer. Both these artists were at their best and made a lasting impression. The program included: Children's Songs—Six from Sing-Song Lyrics (Christina Rossetti); two from "A Child's Garden of Verses" (Stevenson), sung by Mr. Washburn; "How's My Boy" (Dobell), Mr. Croxton; four songs from "Bandanna Ballads" (Weeden), Mr. Washburn; "Prospice" (Browning), Mr. Croxton; "Dearest" (Henley), "The Last Leaf" (Holmes), Mr. Washburn; "To Russia" (Miller), "Requiem" (Stevenson), Mr. Croxton.

Henry B. Vincent, resident organist of the Chautauqua Institution, was the performer at a lecture-recital which, judging from the applause during the concert and the comments at its conclusion, delighted the audience. The program included numbers by Brooks Day, Paine, Lemare and Saint-Saëns.

The Chautauqua Music Club gave a reception and musicale in Higgins Hall the evening of the 20th. The receiving party were Mr. Hallam, Mrs. Tobey, Lynn B. Dana, Mr. and Mrs. Ernest Hutcheson, Miss McWoods, James Bird, Charles Washburn, A. E. Brown and M. A. Bickford.

A patriotic concert was given in the Amphitheater on National Armory Day, Saturday, by the junior choir, senior choir, orchestra and Mr. Jahn, soloist. L. B. D.

Wanted Mary Garden for Dramatic Stage

It is not generally known, but Joseph M. Gaite came near enticing Mary Garden from the operatic stage a few weeks ago, says the New York *Telegraph*. He offered her a contract calling for her services in drama for sixty weeks during the next two years. The contract called for 20 per cent. of the gross receipts, with a guarantee of \$3,000 a week and additional remuneration for extra matinees. He wanted her to play "Thais." The offer was made on a Tuesday and Miss Garden considered it until the following Saturday and then declined. "Almost every day she sent me a wire assuring me she was still considering the matter," said Mr. Gaite. "I was greatly disappointed when she turned it down. In my opinion Miss Garden is one of the greatest actresses of the present day."

Paulo Gruppe in Birmingham, Eng.

Reports of the success of Paulo Gruppe, the 'cellist, in a recent concert at Birmingham, Eng., have reached New York. "One certainly has rarely heard a performer of such magnitude, such surprising and finished technical ability, for whom apparently no difficulties exist, declared one of the Birmingham critics. He not only showed perfect command over the instrument, but he also proved himself to be a born musician." For Mr. Gruppe's forthcoming third tour of America it is announced that he will play in Eastern cities in November and December; Lansing, Mich., January 17, 1912; Canton, O., January 22; Columbus,

January 23; California, February 12 to March 5.

MR. HAMMOND'S MUSICALE

Pianist-Composer and Fellow Artists Entertain Rhode Island Audience

WATCH HILL, R. I., July 24.—William G. Hammond, the pianist-composer, gave an afternoon musicale Thursday at the new Watch Hill House ballroom. He was assisted by Marcella Spencer, soprano, Mrs. William G. Hammond, contralto, and Charles F. Hammond, baritone. The success of the program was such as to cause the announcement of a second musicale next week.

Miss Spencer, who has a high soprano, was heard in two groups of songs and in duets with Mr. Hammond. She displayed a voice of much beauty and volume, and was enthusiastically recalled. The rest of the program consisted of a group of songs for Mrs. Hammond and Mr. Hammond, and the second part consisted entirely, with one exception, of songs by Mr. Hammond, interpreted by the various artists.

Bonci Engaged to Appear at Next Cincinnati Festival

Messrs. Haensel and Jones have just booked Signor Alessandro Bonci, the world renowned tenor, as one of the star artists for the next Cincinnati Musical Festival, May, 1912. Mr. Bonci will sing at the Saturday evening concert in Berlioz's "Requiem" and selections from the third act of "Die Meistersinger," including the "Prize Song" and the "Quintet."

Owing to the fact that Bonci will be in America until June 1 many of the prominent festival committees are now in correspondence with his managers with a view of having him at their next Spring festivals.

The Singer and His Bow

(Arthur Schuckai in The Etude.)

"I have known a singer to receive no less than three recalls simply because of the gracefulness of her bows. We enjoyed the singing of course—but, oh, that bow! It was charming. It was graceful. We somehow felt flattered that she should be so pleased at our being pleased. No audience likes to be dismissed with a curt nod—a snappy sort of 'thank you.' There must be no superior airs, no condescending manners. It is only the inferior person who fears to be natural. No audience can refrain from applauding graciousness and sincerity."

Engagement for Horatio Connell

Horatio Connell, the American baritone, has been engaged for the Utica, N. Y., Festival with Walter Damrosch and the New York Symphony Orchestra to sing in "Samson et Dalila" February 13. This artist has also been engaged by the Philadelphia Orchestra for March 15 and 16 and for many recitals in the South and Middle West. Mr. and Mrs. Connell are at present at Prout's Neck, Me.

ATROCITIES OF MUSIC

Commercialism Making Bad Style Universal, Says English Critic

"Music has changed its character," Sir H. Parry said at the fourth international music congress at the London University, according to the London *Chronicle*. "The reason why atrocities of style are becoming more and more universal and aggressive is commercialism and the desire to be taken notice of."

Dr. Friedlander typified such songs as "Home, Sweet Home," "Way Down Upon the Suwanee River" and "My Old Kentucky Home" as lovely poems set to characteristic melodies. Touching upon the craving for music hall songs or American ragtime music, Dr. Friedlander said he did not think any one of his audience would confuse "Yip I Addy I Ay" or "Let's All Go Down to the Strand," with the high poetry of the folk songs.

One difference which he found in a comparison of English and American street and music hall songs and those of Germany was that the former excelled in their rhythmic beauty, whereas the latter had their beauty in their melody.

Nowadays we could hardly understand why the street songs of twenty years ago—such fatuous compositions as "We Don't Want to Fight, but by Jingo if We Do" and "Ta-ra-ra Boom-de-ay"—could have had such a rage. These, however, would be entirely forgotten when the folk songs remained intact in their beauty.

MOTTL'S HAPPY LIFE

Until His Last Years He Met with Nothing But Success

"Mottl was well named Felix, for until his last years he had a happy and gloriously successful life," says a writer in the *Saturday Review*. "Though he had the luck to be 'made' by Wagner he never lost his independence; in his master's lifetime he dared to conduct operas which he knew the master detested. He positively adored Wagner's most hated artistic foe, Berlioz, and he devoted many valuable years of his life to the production of that composer's worthless operas. The greatest of Wagner conductors, he was also the greatest and most conscientious conductor of Mozart. Mottl not only gave Mozart's operas as Mozart meant them to be given, but played the harpsichord part in 'Don Giovanni' himself. "In 1869 Wagner was a pauper; ten years later he could dictate to those resplendent creatures, the 'intendents' of German opera houses, the conductors they must employ. So it came about that in '79 three Wagner disciples held sway at Leipzig. Nikisch alone remains; Seidl has long been dead, and now in Mottl we have lost the greatest. He was the burly Ariel of the orchestra; but he was gradually growing into a very fiery Prospero full of wisdom combined with the ardor of hot-headed youth. Since the death of Wagner, who, after all, had done his day's work and earned his rest—Europe, as Europe will soon find out, has not sustained so great a loss."

Festival of Russian Dances to Be Given at Madison Square Garden

It was announced early this week that Madison Square Garden, New York, had been engaged for three days beginning October 16 for a festival of Russian ballets on a larger scale than has been seen in this country. The artists will appear under the joint management of the Metropolitan Opera Company and the promoters of the ballet, headed by Mlle. Pavlowa and M. Mordkin. Besides these two will be Tamar Karsavina, Catrina Geltzer, Mathilde Kschenska and Julija Siedowa, all of whom have danced in St. Petersburg, Paris and London.

Clarence Eddy's Summer

Clarence Eddy, the organist, and Mrs. Eddy returned last week from the Berkshires in Massachusetts, where they spent their time at Great Barrington, Stockbridge and Lenox. They left New York immediately for Ocean Grove, where Mr. Eddy will be one of the leading participants in the convention of the National Association of Organists. Mr. and Mrs. Eddy will remain at Ocean Grove until August 3, when they will go to Mr. Eddy's native town of Greenfield, Mass., for a month's stay.

Frankfort-on-Main is soon to lose its best heroic tenor, Einar Forchhammer, who will succeed Heinrich Hensel at the Wiesbaden Court Opera.

A Reger Festival was recently held at Bad Pyrmont, with the composer thus honored conducting the Blüthner Orchestra, of Berlin.

NEW OPERA STARS FOR PHILADELPHIA

Return of Renaud of Especial
Interest—Summer Activities
of Musicians

PHILADELPHIA, July 24.—Although things are very quiet here at present, in a musical way, there being nothing to attract except the concerts at the parks, interesting announcements concerning the coming opera season, which is to open November 3, are being made. One of especial interest to local opera-goers is to the effect that Maurice Renaud, the French baritone, one of the most popular artists at the Metropolitan for several seasons past, has signed a contract to return. M. Renaud will not, however, be here until the latter part of the season, coming in January, when he will be heard not only with the local organization, but with the Metropolitan Company of New York and with the Boston organization.

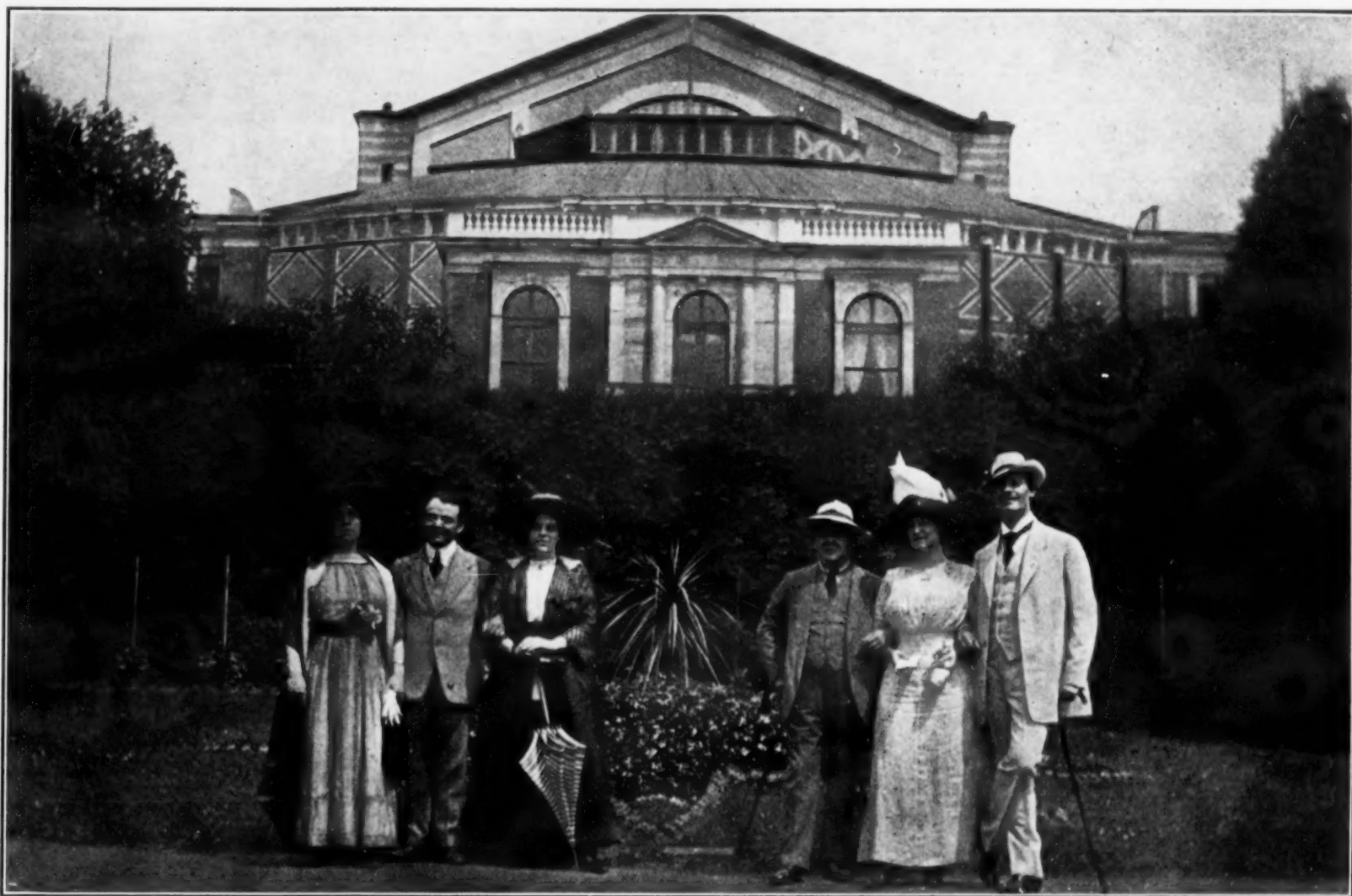
For several of the tenor rôles, notably that of *Lieutenant Merrill* in "Natoma," Mr. Dippel has engaged George Hamlin, the American singer. Mr. Hamlin will replace John McCormack in "Natoma" the first part of the season, the Irish tenor delaying his return to tour Australia with Melba, as a member of her opera company.

As stated last week, among the new singers will be Mme. Louise Berat, the French contralto, who created the rôle of the *Mother* in "Louise," and who for two seasons was prima donna contralto at the Gaieté Theater, Paris. Mme. Berat will replace Mme. Bressler-Gianoli, who is not to return next season.

One of Mr. Dippel's most important engagements is that of Dr. Alfred Szendrei, formerly leading conductor of the Municipal Opera at Brunn, Austria, and one of the best known conductors of German opera on the Continent. Dr. Szendrei, who recently was engaged as principal conductor of the Stadt Theater at Hamburg for the season of 1912-13, will conduct all the local company's Wagnerian performances except those of "Tristan und Isolde," when Cleofonte Campanini, general musical director of the company, will wield the bâton.

May Porter, one of Philadelphia's most prominent musical women, is spending July at Seaside Park and in August will go to Mt. Pocono. Miss Porter is director of the Cantaves Chorus, one of this city's

SCENE OF BAYREUTH FESTIVALS AND SOME OF THIS YEAR'S PARTICIPANTS



Festspielhaus at Bayreuth. In the Group in the Foreground (Left to Right) Are: Emma Vilmar, of Metz; Willy Birkenfeldt, of Kiel; Elsa Ries, of Hamburg; Hans Brenner, of Vienna; Gertrude Rennyson, of New York, and Carl Braun, of Wiesbaden

BAYREUTH, July 1.—The accompanying picture of the famous Festspielhaus, home of the Wagner festivals, was taken after a rehearsal of "Parsifal" the other day and reveals in the foreground an international group of singers of whom one is an American. The latter, Gertrude Rennyson, of

New York, to whom will fall several important rôles in the forthcoming festival, is the last but one of the group, to the right, standing between Hans Brenner, the celebrated *Mime*, and Carl Braun (on the extreme right), the bass, who sings *Gurnemanz* in "Parsifal." All the singers are

looking forward to the dress rehearsal, which begins July 13. For "Parsifal" an entire new setting has been made and it is extremely beautiful. A very attractive reception to the singers was given on Monday last at Wahnfried by the members of the Wagner family.

admirably efficient choruses of female voices.

Jules Falk, the violinist, who recently made an appearance as soloist at the Sunday evening concert on the Steel Pier, Atlantic City, with Martini's Orchestra, where he met with marked success, is at present at his home in this city. Mr. Falk will remain in America the coming season

and fill a number of important concert and recital engagements.

Visitors to Willow Grove, our most attractive Summer park, these pleasant afternoons and evenings, are hearing some unusually good music furnished by the Russian Symphony Orchestra of New York, Modest Altschuler, conductor. Local music lovers who have heard the orchestra, which is playing for the first time at the Grove, are enthusiastic over the organization and its masterful conductor. At Woodside Park, the present musical feature is the Bostonia Ladies' Orchestra of Boston.

A. L. T.

Vaudeville Offer for Bassi

Amedeo Bassi, the tenor, has been offered \$5,000 a week to sing two numbers daily at one of the largest London music

halls immediately after the close of the Covent Garden season. He has also had an offer from an American manager for a concert tour before and after the Chicago-Philadelphia opera season.

Ernest Hutcheson to Introduce New Piano Concerto

Ernest Hutcheson, who has succeeded the late William Sherwood as head of the Summer School for Pianists at Chautauqua, N. Y., has been engaged by Horatio Parker to play the Tchaikowsky Concerto in New Haven next Winter at the first symphony concert. For his Worcester Festival engagement he plans to offer a new concerto by Arthur Bergh, of Baltimore, the first public performance of the work.

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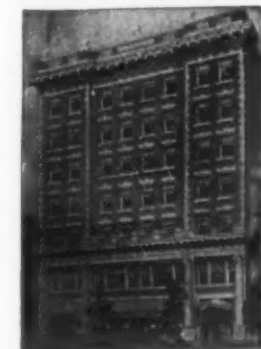
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VOCAL TEACHING IN NEW YORK COMES HIGH

"A FEW years from now there will be no more singers produced in New York City, unless the vocal teachers stop putting up their prices," said a social student who had been making a round of the vocal studios in town.

"In all this discussion of the high cost of living," she went on, "there has been not a word about music; and, you know, there are so many of us who simply cannot exist without it. Even now the man of average wealth in this city can scarcely afford to pay the singing master's fee, which comes to about the same figure as his rent. When a New York man engages singing lessons for his daughter or son it is about the same as though he had to pay his rent bill twice over every month. Time was when the middle-class dweller on Manhattan Island could take vocal lessons or send talented members of his family to the studio without fear of bankruptcy. But that good time is of the past. To-day the young man who would like to study vocal culture after office hours, hoping to follow in the footsteps of a Bispham, has scarcely the ghost of a chance. There are settlement movements for the training of the very poor and studios wide open for the rich. It is the man or woman of moderate income who is really up against it."

The social student drew forth a small notebook in which she had jotted down her observations in the course of a day spent among the studios; and began to read extracts as follows:

"Vocal teachers in New York City, like Caesar's 'Gallia,' are divided 'in partes tres.' All those I saw teach singing from start to finish, so you can't grade them like school teachers. You classify them according to the price they charge for lessons.

"Division No. 1. I call those in the first division the Double Eagle Professors, because their price is \$20 an hour or over. They usually live in style, keep secretaries, take European trips every year, and have their pictures exhibited wherever and whenever possible. No doubt they teach well. At any rate, they have acquired big reputations in one way or another, and their pupils have to pay for all this. They do pay, and from all appearances feel honored in so doing.

"It is not so easy to see any of the Professors Double Eagle. They are all extremely busy, but you may talk with their secretaries, and, sometimes, if you are in luck, you may catch a glimpse of one of them through a crack or half-open door. If, in your mad desire to cultivate your voice, you feel a lurking suspicion that, perhaps, you haven't a voice to cultivate, the secretary will graciously arrange an audience for you; when for a trifling \$5 you may have the counsel of the Double

Eagle himself, who will hear you sing and advise you regarding your future.

"Division No. 2. I call those in this division Eagles, from the noun 'eagle,' meaning a ten dollar gold piece. The Professors Eagle charge about \$10 an hour, sometimes a little more. When an Eagle becomes fastidious, he slides up the price a way just for effect. Or, perhaps, he says to the student, who is beginning to groan under the \$10 strain: 'My price has gone up to \$14 an hour. That's what I am charging my new pupils this year, but I will keep the price just at the old figure for you. Only you mustn't mention it to any one.' You don't. A clam is garrulous in comparison.

"From the New York viewpoint, Eagles are thought to be reasonable in their prices. Some have gorgeous studios and some haven't. Some give frequent pupils' recitals, some offer to place pupils in positions, some charge for voice trial, and some do not. But the Eagles rarely have secretaries. They are accessible to ordinary mortals and you may talk with them. You will find them affable and genial; and they hardly ever speak of themselves as representatives of any of the well-known singing methods, for that has gone out of fashion. The teacher who formerly advocated the Italian method or the Marchesi method, who talked of Lamperti, William Shakespeare, or Julius Hey, has vanished from New York City. The methods are used the same as ever, only they are not labeled. It's like the homeopath who drops a lot of little tablets into a glass of water, and you never know what you have been taking. 'Yes, I have evolved a method of my own, but I never talk about method, you know,' is all you can induce them to say on the subject nowadays. All of the Eagles can give you the names of noted singers in concert, or opera, who have been their pupils. They are not overfond of displaying their own likenesses, but some of them decorate their studio walls with pictures of their successful pupils, singers and operatic folk.

"They make you feel at home, and you would like to engage lessons with them. If undecided, however, you may attend their pupils' recitals or call again. Some require payment for a term of lessons in advance, saying they cannot correctly judge of your capabilities and future prospects before the expiration of ten weeks; others can read your fate after a single hearing.

"Division No. 3 includes those vocal professors whose price is less than \$10 an hour. This class is not yet sufficiently well known to have earned an appellation or manifested any of those distinctive characteristics shown by the preceding classes; and each member of this division must be judged on his own merits as an individual."

AN OLD STORY WITH A MUCH NEGLECTED MORAL

[Editorial in New York Sun]

THE story of the young woman with operatic ambitions is one of the familiar tales that only occasionally come to the knowledge of the general public. Yet there are hundreds of just such histories known only to those more or less directly concerned in the sufferings and losses of the young Americans who go abroad to be swindled by teachers, agents, managers and whomsoever else in the administration of the Italian opera houses they may come into contact with. These numerous failures are counterbalanced by one or two notable successes. But it is doubtful if they are flattering enough to national pride to compensate for the mortification that every American must feel at the persistent foolishness of his countrywomen in seeking to gratify their vanity in the Italian opera houses.

The place which will really be best for them to sing in is one of the opera houses of their own country. It looks as if there would come a time when American talents could be trained here and then have their opportunity here. There could be no more welcome use of wealth than the establishment in this country of such a fine conservatory that a journey to Europe would be obviously absurd for the young women who are ambitious to follow an operatic career and have the gifts. Then they could make their appearance in some of the rapidly increasing number of opera houses

here, and the mortifying spectacle of American girls annually paying thousands of dollars to be fleeced in Europe would no longer be excusable on any ground.

Mme. Rider-Kelsey and Mr. Cunningham to Give Joint Recital in Brooklyn

The regular series of concerts given each year by the Brooklyn Institute of Arts and Sciences will be opened this season on October 12 by Mme. Rider-Kelsey and Claude Cunningham in joint recital. For some eight or ten years it has been the custom of Prof. Franklin W. Hooper, dean of the Brooklyn Institute, to have this series of concerts opened by Mme. Schumann-Heink or by Mme. Louise Homer; but the widespread popularity of the Rider-Kelsey-Cunningham joint recitals has induced him to inaugurate the season with one of their concerts.

Mme. Litsner Teaching in Paris

PARIS, July 15.—Mme. A. Litsner, the New York teacher of singing, has established a Summer class here and has already won a large following. She has made a special study of the "medium register," which, she maintains, is usually neglected by singers and voice teachers. Mme. Litsner will resume her New York classes in the Fall.

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ECHOES OF MUSIC ABROAD

Covent Garden Has a "Thais" from Vancouver—Post Mortem Examination for London's Worst Concert Season—Remnants of Past Vocal Glory to Honor Albani—German Emperor Condemned to Reimburse Wiesbaden Singer—How Handel Still Comes to the Rescue

COVENT GARDEN'S first *Thais* when the Massenet opera was introduced to London the other evening was the Vancouver soprano, Minnie Edvina, who has now made the Mary Garden round of *Louise*, *Mélisande* and *Thais* on this stage. The *Athanaël*, a rôle once and for all time pre-empted in our minds by Maurice Renaud, was Dinh Gilly, the only member of the cast known here. M. Darmel, a former baritone, sang *Nicias*; M. Verheyden, *Palemon*; Mme. Wilna, *Crobyle*, and Mlle. Bourgeois, *Myrtale*.

The first London performance of Wolf-Ferrari's "Secret of Suzanna," a few days before "Thais," had served to introduce Lydia Lipkowska to the capital on the Thames. Mario Sammarco and Campanini were survivals of the Chicago-Philadelphia production. The Russian Ballet filled out the evening.

Mme. Melba made her last appearance of the season in "Roméo et Juliette," to the *Roméo* of M. Franz, of the Paris Opéra, whose singing impressed her so favorably that she made him strong inducements to join her Australian company. His Paris obligations were in the way. The diva is now on her way to Australia, whither most of the members of the company have preceded her.

* * *

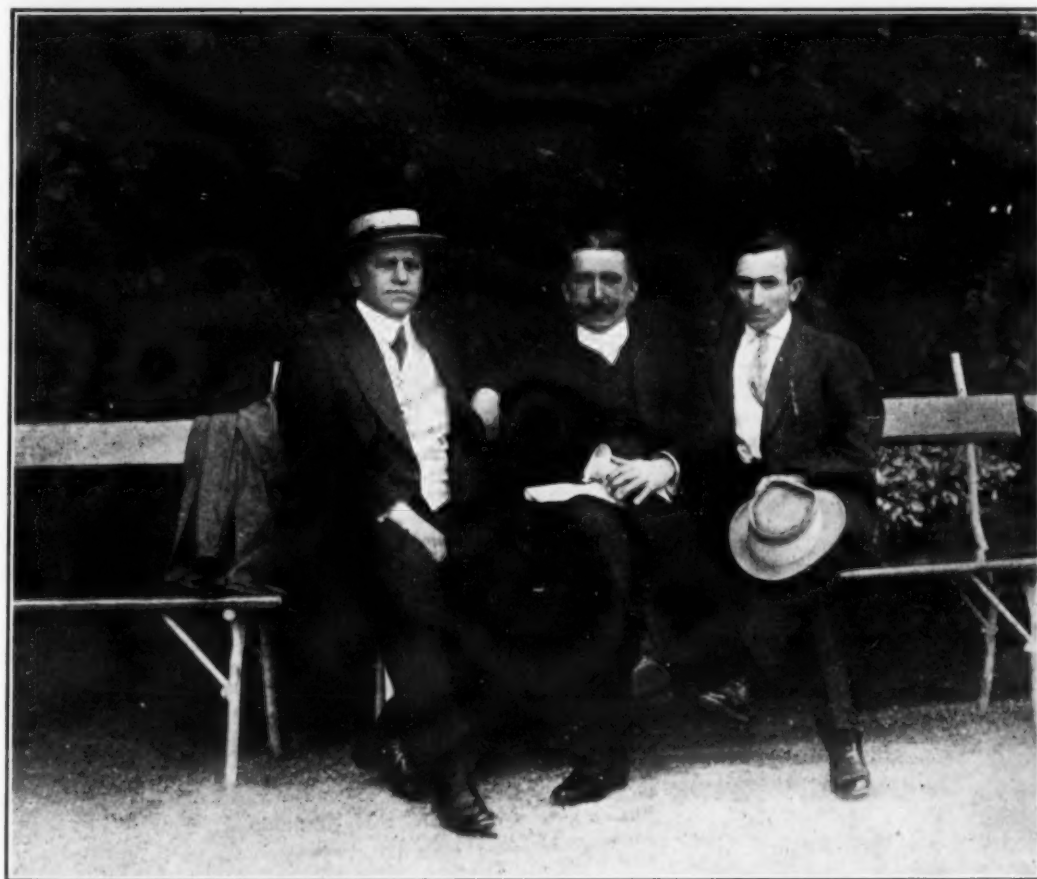
OUTLIVED by the opera season, London's concert season, emaciated and neglected, has died its death after disclosing conditions of deterioration that have raised a wail of lamentation in many quarters. Landon Ronald has been discussing the subject sanely in the *Daily Express*, where in the course of his comments he relieves his mind in regard to the free ticket nuisance. His remarks all through are more or less pertinent to New York conditions.

"The people who pay to go to concerts always were and are a very small community, and each year seems to see a decrease in their numbers; whereas the people who get free seats always were, and are, a very large community, and each year there are fresh names added to the already enormously lengthy list! It is my very definite opinion that here we have the whole problem of unsuccessful, badly attended concerts in a nutshell. If every artist who gave a concert and every agent who arranged one combined together and undertook not to give one free seat to anybody but the press, I am certain that before two years passed by the ranks of paying concert-goers would be swelled to such a size that gradually we should boast of having a musical public of large dimensions who pay to go to concerts."

As for the "why?" and "how?" of the concerts that swamp London in the height of the season, Mr. Ronald notes that the reason the average recital is given is undoubtedly the hope that good press notices will accrue and engagements follow. As a matter of fact, more than 50 per cent. of the concert-givers get favorable reviews from the kindly London critics, but how many of them get engagements? How many of them secure appearances at any of the big symphony concerts or Sunday concerts? "I should say that the average would be one in a hundred, and then there are generally special reasons of influence at work," declares Mr. Ronald.

The "how?" the question, "Where does the money come from to pay for these concerts?" evokes an answer tragic and pathetic. A recital costs anything between \$150 and \$300, and an orchestra concert four times that amount, according to Mr. Ronald, who must know the ins and outs

of London concert life if any one does. "The receipts for either, if the concert-giver be unknown, would seldom reach, and never exceed, a ten-pound note (\$50). The loss, of course, falls on the shoulders of the concert-giver. More often than not the sum thus squandered has been saved after



Two Prominent European Musicians and an American at Baden

IN the park at Baden, in Germany—From left to right: Conductor Hans M. Wallner, of the Vienna Tonkünstler Orchestra, which is playing through the Summer at Baden; Professor Rudolf Malcher, concertmaster of the same orchestra, and Charles de Harrack, the American pianist, who is soon to be heard in his native land.

years of hard work, and spent now in the belief that it was a first-class investment."

The *Musical News* also has a few comments to make: "It is appalling to think of the time, strength and money wasted by reason of mediocrity or immaturity. This season the audiences have shown a tendency to become even smaller than usual, and this notwithstanding the lavish distribution of free tickets. It is the suburban person, giving a recital in the center of the town, who manages to get the best audience. She—it is generally she—has a circle of friends, more or less large, who, out of friendship, take tickets, and the recitalist has the glory of appearing in a London concert hall at little or no cost; but artists of greater worth do not fare so well. They have not got the same clientele from which to draw support, and people are now so spoiled by the free-ticket system that without private pressure they will not pay for tickets, and often will not use even the free ones sent to them. Many great artists have had to perform lately before painfully scanty audiences."

* * *

IT is refreshing to learn that there are at least a few German critics, however lonely in their isolation, who do not deem it necessary to equip themselves with a catapult and a pocketful of pebbles whenever they want to make a reference to the musical situation in this country. Dr. Dettlef Schultz is one of these bright and sparkling surprises. Just listen to what he says in the Leipzig *Neueste Nachrichten*, speaking of Walter Soomer: "If he has

now become one of the best German singers that there are, he owes it, in our opinion, to the foreign elements of culture by which he was able to profit in New York, to rivalry with the world's greatest singers among whom he found himself during his engagement at the Metropolitan Opera."

Here is something truly unprecedented. A German critic so to defy the traditions of his fraternity and pay a tribute to New York's opera! It's almost anarchistic. Dr. Schultz's *confrères*, who consider it their sacred office to detect symptoms of a break-up in voices returned from this country, may be expected to pay in full, as opportunity may present, for his heresy.

Herr Soomer chose to take leave of his Leipzig public in the garb of *Hans Sachs*, the favorite "farewell" rôle of German baritones. For nearly ten years he had been a regular member of the Leipzig Mu-

THE old saw about going away from home to hear news still holds good. Sundry and divers French purveyors of information regarding matters musical have been feeding to their gaping readers highly flavored morsels concerning the dimensions of the salary Arturo Toscanini is to be paid at the Metropolitan next season. According to these reliable sources the Italian conductor will receive \$200,000 for the five months' season. "And the most extraordinary thing about it," adds *Le Monde Musical* to this extraordinary announcement, "is that Toscanini really deserves these 'tenor terms'."

Having nicely swallowed this choice bit you are supposed to find it comparatively easy to follow it up—or, rather, down—with the figures that are further to enrich him when he goes to South America next Spring to spend the Summer. There, at the Colon Theater in Buenos Ayres, where Pietro Mascagni is holding forth at present, he will draw, we are gravely informed, a mere bagatelle of \$14,000 a month.

Despite the gold-lined berth they have made for him in New York these caterers to the public's enlightenment suggest that he is likely to return to his old stamping-ground before very long. *Le Guide Musical* hears that he has promised to resume his old post at La Scala at the opening of 1913-14.

* * *

WHAT is to be Mme. Albani's positively, definitely, absolutely last and final farewell to the public will take place at the Royal Albert Hall, London, on October 14. If the elaborate plans now being made do not miscarry the going out of this star will be attended by a blaze of glory. For has not Adelina Patti promised to lend luster to the occasion "as a gracious act to a sister star"? And Sir Charles Santley, too, whose light every one supposed had been finally extinguished by his own farewell concert of a few weeks ago?

But lest a collection of beautiful ruins in various stages of decay should taint the atmosphere with sadness there will be the fresh and beautiful contralto of Muriel Foster to supply the sap of youth to the festive occasion. Miss Foster, who, as Mrs. Ludovic Goetz, never sings for remuneration now, was of the company that toured Canada with Albani on her last farewells on this side of the Atlantic. Adela Verne, too, as the solo pianist of the concert, will be fresh, young blood. Others who have promised their co-operation are Ada Crossby, the contralto; Ben Davies, the tenor, who took his cue from Albani for a plunge into vaudeville last Winter; Plunket Greene, the Irish basso; Haydn Wood, and the New Symphony Orchestra, under Landon Ronald's baton. Clara Butt and Kennerley Rumford "would if they could," but they can't—they will then be singing for South African gold.

Mme. Albani's début in England dates from 1872, when she appeared at Covent Garden in "La Sonnambula," the opera that had framed her début at Messina two years earlier. The year 1872 also introduced her to the opera public of Paris. Despite the success she achieved she withdrew from the stage for a time to pursue her studies with Lamperti in Milan. It is an interesting fact that when she was first studying in Paris many people found her voice positively distressing to the ear.

The details of her subsequent career on both sides of the water are familiar. Her marriage with Ernest Gye took place in 1878, the year of the death of his father, whom he succeeded as lessee of Covent Garden. The London *Daily Telegraph* also recalls that she was the first *Elizabeth*, *Elsa* and *Eva* to be heard in England. London took its "Tannhäuser," "Lohengrin" and "Meistersinger" in Italian in those days.

Strange as it now seems to associate the French-Canadian songstress and her playful graces and coquetties of the concert stage with the heroine of Wagner's immortal love drama, her appearances as *Isolde* to the *Tristan* of Jean de Reszke at Covent Garden, in June, 1896, are referred to as "a well-remembered triumph in her later operatic career." These performances were sung in German.

* * *

WIESBADEN'S little sister to the Berlin Royal Opera has more squabbles in the courts than all the rest of Ger-

(Continued on next page)

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

many's opera houses together. Heinrich Hensel, the institution's best tenor, made himself conspicuous last year by bringing his row with the Intendant to the courts and, of necessity, making Emperor William himself the defendant. The Kaiser, as the King of Prussia, is the proprietor of both the Wiesbaden and Berlin opera houses.

Hensel lost his case against the Kaiser, but the latest complainant, a singer named Fräulein Hesshöhl, has won out against her royal employer. The trouble was trivial enough. The Wiesbaden Intendant had deducted a fine of \$2.50 from the singer's salary for an alleged breach of discipline. Fräulein Hesshöhl, infected as are all singers of whatever caliber, with the germ of prima donna temperament, vehemently resented what she considered an absolutely unjust act, and promptly sought redress where it might be had. The lower courts dismissed the case, but the court of appeal reversed the first decision and instructed the Prussian King to refund the amount of the fine to the singer. Her plea for additional compensation was, however, thrown out.

Another instance of the rigid discipline enforced at the Wiesbaden Court Opera was afforded shortly afterwards when Karl Braun, basso of the company, saved a performance of "Rheingold" at Mayence, where he chanced to be, by "springing in," as the Germans say, for a singer who had been cast for *Wotan* and was suddenly taken ill. Although he refused remuneration the Wiesbaden Intendant fined him for appearing on another stage without permission.

THAT Handel with his "Messiah" is an ever-present help in times of peril to choral societies the Anglo-Saxon world over is a familiar fact. One of the most amusing experiences Dr. A. S. Vogt has had during the visits he and the Toronto Mendelssohn Choir have paid to cities on this side of the border was the amazement expressed by a prominent Western conductor on learning that the Toronto chorus is never under the necessity of using the "Messiah" to cover up a supposed deficit from programs of choral novelties.

The celebrated Hallé Concerts in Manchester, England, so long directed by Dr. Hans Richter, have paid the penalty this

last year of omitting the Handel warhorse from its repertoire. The season's concerts resulted in a loss of \$5,330, due, it is said, to a falling off in the number of subscribers, and now a call for \$25 has to be made on each of the guarantors, which will just suffice to pay off the total debit balance at the bank of \$6,740. This is the second call made since the death of Sir Charles Hallé sixteen years ago.

Some time back the committee was criticised for not being more enterprising and up-to-date in the programs, but, according to the *Musical News*, whenever Strauss was performed there was a financial loss; when the latest part of Granville Bantock's "Omar Khayyam" was produced there was an adverse balance of \$415, and even Bach's Christmas Oratorio failed to pay by a balance of more than \$375. The extra rehearsals necessary were a source of additional expense not included in these figures. On the other hand, when the "Messiah" was given at the end of 1909 there was a clear and eloquent profit of \$580. One more case of Handel to the rescue!

AMONG the names that appear in the announcement of the new Kurfürsten Opera which is to open in Berlin, near the Zoological Gardens, in the Autumn, is that of Wilma Willembücher, a Washington (D. C.) girl, for several years past a pupil of Lilli Lehmann. An elder sister went with Miss Willembücher to Germany and afterwards acted as accompanist at her daily lessons to such good purpose that as she absorbed more and more of the great teacher's ideas Frau Lilli began giving her pupils, until gradually her time became completely filled up with Lehmann-sent lessons.

The Kurfürsten Opera now claims to have the *première* rights to Wolf-Ferrari's new opera, "The Madonna's Jewels." It will be produced there soon after the opening, then Vienna will hear it, later Mr. Dinnel will give it in Chicago. Another *première* at the new institution will be that of Karl Weis's "1870." Further novelties for Berlin during the first season will be Jean Nougues's "Quo Vadis?" Mascagni's "Iris," Theodor Blumer's musical comedy, "The Five O'Clock Tea," which the Dresden Court Opera is to introduce. Hermann Frankenstein's "Rahab," Gounod's "Philemon and Baucis" and Erik Meyer-Helmund's musical version of Meine's "Traumbilder." J. L. H.

LONG CAREERS OF SOME GREAT PRIME DONNE

THAT veteran soprano, Emma Albani, who has not been heard in this country for nearly a score of years, though she has continued to sing in England, a monument to the fidelity of the British public, proposes to sing her farewell to that and all other publics at a special concert to be given in London next October. It was in 1850 (by the book), near Montreal, that Mme. Albani first saw the light of day, and in 1870, at Messina, as the heroine of "La Sonnambula," that she first saw the light of the footlights (from the prima donna's viewpoint). In honor of this farewell, elaborate preparations are already making. Adelina Patti, seven years her senior in age (also by the book), and several more in professional life, will emerge from semi-retirement to take part in the concert. The venerable Santley, nearer eighty than seventy, will also participate, as will a host of other artists who, in comparison, are mere babes.

Mme. Patti herself has not forsaken the public entirely. Last month she celebrated with a concert in London the fiftieth anniversary of her first appearance in that capital, which also had for its medium "La Sonnambula," and now she is said to be contemplating one more "farewell tour" of America (is it a quarter of a century since they began?), this time in vaudeville.

One cannot but note with astonished admiration the length of career attained by certain contemporary prime donne. In the golden age of Italian song it was not so. Pasta had made her greatest fame at thirty; at thirty-five she was deemed done for. At twenty-eight Malibran was dead. Giulia Grisi, Pauline Viardot and Marietta Alboni had long careers, but not to rival a Patti or a Lehmann. Of course the career of

Patti carries off the palm, but Lilli Lehmann, though considerably upward of sixty, is not only continually singing in concert, but whenever she elects to make a "guest" appearance as *Donna Anna, Norma, Leonore, Isolde* or *Brünnhilde*, is sure of filling an opera house with an audience that contends for the privilege of listening to her. Mme. Sembrich and Mme. Schumann-Heink have delighted the public for more than a generation, and Mme. Nordica is as busy with concert and opera as she was three decades and a half ago. Mme. Calvé has been on the stage for all but thirty years, and Mme. Melba, who sang first in Australia, can count a European career of twenty-five. Why careers should now be longer than in the "palmy days" we shall not attempt to explain. Perhaps it is merely because so few young singers are coming along who can lay claim to anything like technic, style and tradition.

The experience and tradition that are incorporated in such a career as Mme. Patti's are nothing short of astounding. Viardot, Titiens, Alboni, Mario, Brignoli were some of the stars in the operatic heavens when she emerged. For the next generation she continued to have for associates the foremost singers of the time. Nilsson, Lucca, Ilma di Murska, Gayarré, Campanini, Tamberlik, Tamagno, Faure, the list is endless. Many a great career began when hers was in the ascendant and is now ended before the sun is yet quite vanished on her day.—*New York Globe*.

Thomas Beecham will not continue his experiments with opera in London next season, but will give a series of symphony concerts with his orchestra.



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AMERICANS PRIZE-WINNERS IN VIENNA

Rochester Violinist Captures Government Reward and Two Other Students Win High Honors—Buda-Pesth Planning Splendid Celebration of Liszt Centenary—New Singers for Dippel

VIENNA, July 8.—The graduation concerts and exercises at the various music schools are about over. It is a pleasure to chronicle that in the Sevcik Meisterschule a young American, David Hochstein, of Rochester, N. Y., carried off the government prize of 800 crowns and was awarded, besides, a fine concert violin by the famous maker, Eugen Zaiser, of Bregenz, Tyrol. Another young American violinist, Abraham Frankel, of New York, was victor in the competitive examination for the post of first violinist at the Stadt Theater in Riga, Russia, with the privilege of conducting the orchestra there at stated times. Still a third young American, William Spitz, also of New York, has finished with honors his studies at the Ondricek school, at the closing concert of which he played with great expression the first and second movements of the Mozart concerto in E flat. He has now returned for the practice of his profession in his native city.

Mrs. Marguerite Melville-Liszniowska is busy at her home in a Vienna suburb with a Summer class of pupils, most of them Americans.

Though in the present Summer Vienna, but for the outdoor military bands, is lacking in musical attractions, great plans are afoot for the Summer of 1912. A grand music week is projected, and the municipality has been requested to grant its protectorate. It is definitely decided that Summer concerts will be given by the Philharmonic Society, under the lead of Conductor Weingartner.

On August 18 the Hofoper will open with a performance of "Lohengrin." The first newly staged work will be Donizetti's "Don Pasquale" in early September, staged by the Berlin artist, Karl Walser. On the 20th of that month Caruso will begin his guest performances at the Vienna Hofoper as *Bajazzo*, and on the same evening will be given Dohnanyi's pantomime "Pierette's Veil," after Arthur Schnitzler's drama, "The Veil of Beatrice." Meyerbeer's "Prophet" will also be revived with new setting and with Slezak in the title rôle, while Bahr-Mildenburg will sing the *Fides*. D'Albert's coming opera, "Die versenkte Frau" ("Wife Given Away"), will be produced in January, 1912.

Mme. Cahier will return to Vienna in time for the opening of the Hofoper, after having sung at the festival performances at Munich the "Sixtus" in Mozart's opera of "Titus," one of the parts for which Mahler engaged the gifted American contralto. At present she is resting at her country home in Hanko, Norway. Her Norwegian pupil, Magnhild Rasmussen, has been engaged for the season of 1912 as dramatic soprano at the Mannheim opera house.

Great preparations are under way at Buda-Pesth for the Liszt centenary celebration, the Hungarians naturally being particularly anxious to do honor to their great countryman. The celebration is planned to begin on October 21 with a performance of the "Coronation Mass" at 11 in the forenoon in the fortress church, and of the "Heilige Elisabeth" on the evening

of the same day at the Royal Opera House, and to close on October 25. The main attraction will be a grand concert at which



David Hochstein, of Rochester, N. Y., Who Has Won the Government's Prize in the Sevcik School in Vienna

Rosenthal, Sauer, Stavenhagen, Frederic Lamond and Frau Mysz Gmeiner will appear. The oratorio "Christus" and other symphonic works by Liszt will be performed. The orchestra leaders will be Siegfried Wagner, Weingartner and Stephan Kerner.

Andreas Dippel, manager of the Philadelphia and Chicago Grand Opera Company, has just engaged in this city two pupils of Adolf Robinson, the baritone. They are the dramatic tenor, Ferdinand Scheidhauer, and the baritone, Schorr. Robinson was a member of the Metropolitan Opera Company when Anton Seidl was conductor there, and one of his best parts was the bugler in Nessler's "Trompeter von Säckingen." He has been a successful teacher of singing here for many years and always numbers Americans among his pupils.

TRANSLATED SONGS

How Curious Errors Are Made by Foreign Adapters of English Texts

The way of translators is hard. Most people have heard of the Frenchman's rendering of Colley Cibber's "Love's Last Shift" as "La dernière chemise de l'amour."

Not long ago, says London *Musical Opinion*, a translator encountering (in a certain naval annual) the words "the ship has very raking funnels" made it read (in French) "this ship has most obscene looking funnels." He had confused "raking" with "rake"! It was even funnier than the Spanish newspaper's translation of our first "Dreadnought" as "Nothing Terrible." I am reminded of these amusing maltranslations by reading that certain "blinded heathen" have been fervently singing "Lord, kick us out softly softly" where our own

churchgoers sing "Lord, dismiss us with Thy blessing." Favorite English hymns translated for the benefit of those who "bow down to wood and stone" sometimes contain the most ridiculous errors.

I have heard of a Hindu rendering of "Rock of ages, cleft for me" which began "Mass of old stone, split for my benefit,"—which is not exactly reverent, to say the least.

PUGILIST AS A 'CELLIST

London Authority Informs Us That Champion Johnson Doesn't Play "Bass Viol"

You have doubtless read of the arrival in London of Jack Johnson, the dusky pugilist, writes Autolycus in London *Musical Opinion*. I am not concerned with his prowess in the ring, which wild horses would not drag me to see. But I am interested to find that his favorite relaxation is playing the violoncello. The newspaper man, by the bye, calls it the bass viol; and you will find this name used as a rule by reporters of the halfpenny press and by old people in the country who tell you that their grandfathers played the bass viol in the church in the old days of the west gallery bands. Oddly, one never seems to hear of any one playing the treble instruments. All the grandfathers that I have ever heard of favored the bass viol, save a few wild spirits who essayed the bassoon. So obsolete has the term bass viol become that I looked in four dictionaries before finding it. Even my old Grove had it not.

The reporter from whom I learned of Johnson's 'cello playing seemed to regard such a hobby as an anachronism. "And this man," he writes dramatically (after describing the boxer's height, weight, and great deeds), "this man plays the bass viol!"—forgetting the while that Nero was a performer on an even smaller stringed instrument, while David, that mighty man of his hands, was a cunning player upon a harp. The fact of Johnson playing the 'cello would surely have delighted Browning, whose poem "Shop" immediately occurs to one in this connection:

I want to know a butcher paints,
A baker rhymes for his pursuit;
Candlestickmaker much acquaints
His soul with rhymes, or haply mute
Blows out his brains upon the flute!

To which we might add:

I like to see a grocer sketching,
His sordid business life to mellow;
A pugilist, with "knock out" stretching
His vis-à-vis; then, honest fellow,
Drawing a pæan from his 'cello!

Amy Hare's Summer Class

BERLIN, July 8.—Amy Hare, the concert pianist, is holding a Summer class for advanced pupils during July and August at Igls, near Innsbruck, Tyrol.

Armand Crabbé, of the Chicago Opera Company, sang recently at Ostend.

SAYS PIANISTS SHOULD UNDERSTAND TUNER'S ART

English Writer Maintains That Players May Thus Become Acquainted with Tone Relations


Every pianist, and especially teachers of the piano, should have some knowledge of the tuner's art, because this gives an understanding of tone relations that can only be acquired in this way, says Lester C. Singer in the English periodical *Music*.

The pianist should miss no opportunity to listen to the tuner at work, to question him regarding the manner of tempering the scale and to note his explanations. Most tuners are pleased when the pianist shows this interest, and usually are glad to give all the information they can. Tuning is an art that deserves the serious consideration of musicians. Very few musicians can explain intelligently why the scale needs to be tempered, nor do they know when the intervals are correctly tempered, and it is a matter of wonderment among tuners that so much ignorance exists regarding this very vital element of the pianist's art, and of the instrument upon which he spends so much time.

One who makes a careful study of this matter will in a short time gain much that will help him in playing. He will be enabled to discuss the subject of tuning intelligently, and he might, with a little practice, become able to tune unisons and octaves himself. While the player may not expect to become an expert tuner he would do well to possess a tuning hammer and to have some instructions in tuning. This will make the ear more sensitive to musical effects.

The player who gives a little study to this matter will soon discover that to play the piano does not teach one to know when the instrument is in tune, being satisfied with that which seems right to him, he sets his own arbitrary standard, which usually falls considerably short of the more perfect standard of the tuner, who proves every interval and every chord with mathematical accuracy.

David Paget, the little London street violinist, who played for the German Emperor and has enlisted Kubelik's aid, has to provide for his invalid father, his mother and five children younger than himself.



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PRIZE AWARDED FOR NEW STATE SONG

Winning Poem Chosen and Competition Announced for Best Setting

The committee appointed to award the \$100 offered through the liberality of President Arthur E. Stilwell, of the American Land and Irrigation Exposition, for a New York State song, gave the prize to Desire Stanton, a native of New York City, who prefers to be known by a pseudonym under which she has already published prose and verse. The prize poem was selected from among 137 submitted.

In the poem "Empire State" the successful writer in the opening stanza indicates New York's commercial prominence and the immigration hosts led thitherward by the light of Liberty's torch. Then the forest is heard calling for the children she has lost—the "Six Nations" of the Niagara region. The red men are followed by the sea men, as on the New York seal, and they by the free men, until to-day all nations combine to make the cities great. The heroic days of Indian warfare and the Revolution are alluded to in the third stanza, and the descendants of the heroes are represented as winning the victories of peace. The fourth stanza personifies New York as Diana, with the silver bow of Niagara in her hair, with hands outstretched to her people in blessing, her feet leading on the upward path.

Mr. Stilwell now offers \$100 as a prize for the best musical setting of the poem which shall be sent in to the Exposition's offices in the Singer Building, New York, before the first of September.

The competition is open to composers

anywhere. The composition should be a vocal four-part arrangement for mixed chorus—with piano score. The chorus of the poem must be sung to the music of the refrain of "Columbia, the Gem of the Ocean," or "Three Cheers for the Red, White and Blue." The exclamation "Excelsior!" following the chorus is also to be set to music by the composer, whose melody should be original yet combined with the above mentioned refrain, so that the whole composition will have unity.

In order that an impartial verdict may be rendered by the judges to be appointed by the Exposition to select the music to receive the \$100 prize, the composer's real name should not appear on the manuscript; but a pseudonym or *nom de plume* should be employed and appear on the music manuscript, which should be accompanied by a sealed envelope bearing on the outside this pseudonym or *nom de plume*, and on the inside the composer's real name and address.

The prize song will be heard for the first time at the Land Exposition in Madison Square Garden in November and will be produced by a choir of 200 voices.

Following is the opening stanza of the poem:

Empire State! Of the glory far-shining
Where Liberty's torch lights the gate;
Where the sun gilds, in westward declining,
A forest of masts with their freight;
Of the brave who have fared o'er the ocean
To cast in their lot with the free—
Wealth commercial through calm or commotion
Brings argosies sailing to thee!

CHORUS—Star-spangled, the red, white and blue!
Unconquered, the red, white and blue!
Oh, best of the old and the new world,
God bless the proud banner unfurled!
Ex-cel-sior!

Friedheim to Feature Liszt Programs

According to announcement this week by his manager, R. E. Johnston, Arthur Friedheim, the Russian pianist, who will return to America in November for a tour, will give thirty concerts, having already been engaged by the leading orchestras and clubs for Liszt programs to commemorate the Liszt Centennial.

A NEW BOOK ON LISZT AND HIS MUSIC

It is one of the mysteries of musical criticism that there exists no biographical work dealing with Liszt in a manner worthy of his greatness. To be sure, such a much needed article is now generally believed to be forthcoming in the long heralded volume by James Huneker and great will be the thanksgiving of the music-loving community should such fond expectations be gratified. In the meanwhile information regarding him of the nimble fingers and noble heart, has to be gleaned in fragments, big or little, from sources more or less trustworthy—an unsatisfactory method of procedure for the average workaday mortal. Centenary festivities being close at hand it is natural that interest in *re* Liszt should be quickened at this stage, and as Mr. Huneker's book will not be available for several months more it is worthy of careful note that a short work on "Franz Liszt and His Music," by Arthur Hervey, has just been issued by the John Lane Co.

There are good things in Mr. Hervey's book, and while nothing of monumental importance or novelty glorifies any one of its pages, it is good reading and will prove useful for those who are satisfied with a birdseye view of matters. The author is an enthusiastic Lisztite and as such individuals are none too numerous among that species which styles itself "serious musicians" the fact should be welcome news indeed. It is a pity for this reason that Mr. Hervey could not have undertaken his work along more ambitious lines so as to indulge in greater detail in the discussion of Liszt's music and to avoid a sense of incompleteness and superficiality which his work in its present condition conveys. The book is well written, on the whole, though the writer might further strengthen the impression of his literary skill by avoidance of the "split infinitive," an unpleasant mannerism to which he is much addicted.

Mr. Hervey disposes of Liszt's life in twenty-one small pages, thus losing, perforce, not a few very picturesque details. The chapter on Liszt as a musician and man is thoroughly readable without relating anything that was not known before, and his comments on the music reveal a sympathetic insight into its true character and a pleasing lack of pedantic scruples.

In regard to the relations of Brahms and Liszt one does not feel inclined to be quite as sure as Mr. Hervey that Liszt's feelings toward the former were always of the kindest. On the other hand, he has hit the nail squarely on the head in discussing the status of Liszt as a composer in his preface: "In many people's minds

he is associated with brilliant pianoforte pieces too difficult for any but first-rate executants to attempt, and though his name constantly figures on concert programs in connection with some of his minor compositions, most of his larger and more important works are persistently ignored. The influence he has exercised upon the development of music and the trend of musical thought is immense, and yet no composer, perhaps, has been more misunderstood and more misjudged."

Liszt is, indeed, as Mr. Hervey calls him, "one of the greatest, sincerest and most original music thinkers of the nineteenth century. . . . To be acclaimed the greatest living pianist did not satisfy him . . . and so he forsook his lucrative career of a virtuoso . . . producing works that will endure long after the ephemeral successes of their author's career as an executant have been forgotten."

Frank Croxton Quartet Booked for Its Fall Tour

The Frank Croxton Quartet (Frank Croxton, bass; Agnes Kimball, soprano; Nevada Van der Veer, contralto, and Reed Miller, tenor), with Clara Blakeslee, concert pianist, is practically booked for its six weeks' tour in the Fall. Recent engagements made include the Chicago Arts and Travels Club, the Michigan Teachers' Association, on November 2 and 3, and a week in the Southeast under the management of W. L. Radcliffe, the Washington manager. The reception which the announcement of the Fall tour of the quartet has met with has encouraged Mr. Croxton to plan for a tour in the Spring, and during the season of 1912-13. Negotiations are already under way for a Pacific Coast tour during the latter season.

Marriage of Musicians Follows Bride's Arrival from Europe

Klara Lindemann, a talented young German musician betrothed to Professor Henry Von Hose, instructor in the New York Conservatory of Music, arrived in New York last Saturday aboard the *President Lincoln* expecting to marry the moment she left the steamer. She was dismayed on finding no one to welcome her on her arrival, the professor having been misinformed as to the hour of the steamer's arrival. The immigration authorities were lenient for once, however, and permitted the young woman to land in charge of a Lutheran missionary. Her marriage was celebrated the following day.

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WAGNER'S MARRIAGE TO MINNA PLANER

It Followed a Somewhat Stormy Courtship in Which the Composer's Jealousy Was Frequently Aroused—Minna's Previous Reputation—"I Do Not Believe She Ever Felt Passion or Genuine Love for Me," Writes Wagner, "and I Can Only Describe Her Feeling as One of Heartfelt Good Will"

BY HERBERT F. PEYSER

No. 4 in Series of Discussions of Richard Wagner's Autobiography.

THERE was little in the relations of Minna and Wagner during their days at Lauchstädt and the subsequent stay with their dramatic company in Rudolstadt to indicate a subsequent matrimonial issue. The actress returned the "ingenuously impetuous" advances of the twenty-one-year-old conductor with a kind of tolerant astonishment that had no element of coquetry in it. A handshake and a cheerful good-night from the windows of their respective rooms was about the sum total of their romantic adventures at this period. And then, when the composer fell ill with one of those painful attacks of erysipelas that troubled him all his life, Minna's attachment took on a very maternal aspect and she carefully nursed him back to health. Further to demonstrate that she bore him no grudge for having fallen victim to so unpoetic an illness, she made it a point to kiss him on the mouth when he apologized to her for having to show the rash which surrounded it.

Meanwhile Wagner's official duties kept his hands full. He worked now and then on the libretto of his "Liebesverbot" and he sketched a symphony in E, the first movement of which he actually completed. "As regards style and design," he says, "this work was suggested by Beethoven's

"MY LIFE." By Richard Wagner. 2 volumes. Cloth, 911 pages. Price, \$8.50 net. Dodd, Mead & Co., New York, 1911.

Seventh and Eighth Symphonies, and, so far as I can remember, I should have had no need to be ashamed of it. . . . But I had already begun at this time to form the opinion that to produce anything fresh and truly noteworthy in the realm of the symphony and according to Beethoven's methods was an impossibility."

For the Winter season the company returned to its home quarters in Magdeburg. It was here that Wagner made the unpleasant discovery that Minna was the object of great attention from several young noblemen and that she had shown herself pleased by the compliments they had bestowed on her. "Although Minna assured me that the conduct of these gentlemen was much more discreet and decent than that of theater-goers of the bourgeois class and especially than that of certain young musical conductors, she never succeeded in soothing the bitterness and insistence with which I protested against her acceptance of such attentions. So we spent three unhappy months in ever-increasing estrangement. . . . I pretended to be fond of the most undesirable associates and acted in every way with such blatant levity that Minna . . . was filled with the deepest despair concerning me." And as the ladies of the company were not unwilling to pay court to an eligible young man, Wagner lost no opportunity of allowing Minna to torment herself. There was a New Year's Eve party, to which the whole company was invited. Minna was there and behaved, unlike the rest, with "the utmost

self-respect." Wagner soon found his old ardor return in full measure, much to the distress of some of the other actresses, one of whom actually fell in a fit when she found out that the relations of the two could in no sense be compared to an ordinary liaison.

"From that time onward I remained permanently on the best of terms with Minna. I do not believe that she ever felt any sort of passion or genuine love for me, or, indeed, that she was capable of such a thing, and I can therefore only describe her feeling for me as one of heartfelt goodwill."

A Somewhat Barren Benefit

It was about this time that, in accordance with prevailing custom, a benefit per-



Minna Wagner

formance for the conductor was arranged in Magdeburg—a thing which Wagner's very scanty salary made doubly acceptable. Additional interest was aroused in the occasion by the action of Schröder-Devrient, who volunteered her services for the occasion. Unfortunately the prices of the seats had been raised and the burghers were by no means disposed to pay more than was their wont. So the hall was pitifully empty. Schröder-Devrient accepted the situation with good humor and sang several numbers, among them Beethoven's "Adelaide," in which Wagner, to his own astonishment, accompanied her on the piano. Then came Wagner's new "Columbus" overture and Beethoven's "Battle of Vittoria," both noisy pieces. The room was small and its acoustics marred by an echo. In a few moments the hearers found themselves in the midst of an ear-splitting chaos of sound. Schröder-Devrient bore up bravely for a moment or two and then fled, which was taken by the whole audience as the signal for a stampede. "And Wellington's victory," comments Wagner, "was finally celebrated in a confidential outburst between myself and the orchestra alone."

The Magdeburg season over, Wagner returned to Leipzig. Outside of a few journeys to Bohemia, to Nürnberg and Frankfurt, nothing of importance was accomplished during the time immediately following, although the composer was advancing rapidly with the music of his "Liebesverbot." Minna, in the meanwhile, had found her way to Berlin. Suddenly, without any warning whatsoever, a letter from Wagner's brother-in-law, Wolfram, was received in which the actress was accused of comporting herself in a most unworthy manner. In a frenzy of grief Wagner wrote back beseeching Wolfram to ascertain the truth. The latter replied that he had judged Minna too hastily and that he had allowed himself to be influenced by idle gossip. With the deepest joy the two greeted each other at the opening of the next Magdeburg season. A year or so later the couple were in Königsberg, where Wagner had taken the conductor's post. By this, marriage had long since been determined upon.

Minna's Reputation Not Immaculate

Previous to Minna's meeting with Wagner her reputation had by no means been of the most immaculate. Misfortune having overtaken her parents she had been obliged to assist her family in the struggle for existence at the age of ten. "As she grew up and developed into a strikingly beautiful woman," says Wagner, "she attracted the attention of men at a very early age. A certain Herr von Einsiedel fell passionately in love with her and took advantage of the inexperienced girl when she was off her guard." Her family was thrown into the utmost consternation. . . . Her father, from whose anger the worst consequences were to be feared, was never informed that his barely seventeen-year-old daughter had become a mother and . . . had given birth to a girl. Minna, who could obtain no redress from her seducer, now felt doubly called upon to earn her own livelihood and leave her father's house." It was under these conditions that she took up theatrical work, for which, if we are to believe her husband, she had little artistic training or inclination.

"Whether in time she would have become a good actress it is impossible for me to say. The strange power she exercised over me from the first was in no wise due to the fact that I regarded her in any way as the embodiment of my ideal; on the contrary, she attracted me by the soberness and seriousness of her character, which supplemented what I felt to be wanting in my own, and afforded me the support that in my wanderings after the ideal I knew to be necessary for me."

I had soon accustomed myself never to betray my craving after the ideal before Minna; unable to account for this even to myself, I always made it a point of avoiding the subject by passing over it with a laugh and a joke; but, on this account, it was all the more natural for me to feel qualms when fears rose in my mind as to her really possessing the qualities to which I had attributed her superiority over me. Her strange tolerance with regard to certain familiarities . . . on the part of patrons of the theater, directed even against her person, hurt me considerably. . . . It was quite by chance that I came across Schwabe's letters and thus gained an astonishing insight into her intimacy with that man, of which she had left me in ignorance. . . . All my latent jealousy, all my inmost doubts concerning Minna's character found vent in my sudden determination to leave the girl at once. There was a violent scene between us. . . ."

Another Violent Scene

Amusingly enough, another such "violent scene" took place between them as they were waiting at the house of the parson who was to marry them. As the altercation was at its height the door opened and the clergyman entered. Ashamed of themselves, the two put an end to their dispute for the time being, laughed good humoredly and arranged for the marriage at eleven o'clock the next morning.

A few days after the marriage ceremony Wagner heard with surprise that the town believed him to have taken action against the clergyman for "some gross insults contained in the sermon. I did not quite see what was meant," he says, "but supposed that the exaggerated report arose from a passage in his address which I in my excitement had misunderstood. The preacher in speaking of the dark days, of which we were to expect our share, bade us look to an unknown friend, and I glanced up inquiringly for further particulars of this mysterious and influential patron who chose so strange a way of announcing himself. Reproachfully and with particular emphasis, the pastor then announced the name of this unknown friend: Jesus. Now I was not in any way insulted by this, as people imagined, but was simply disappointed; at the same time I thought that such exhortations were probably usual in nuptial addresses."

"But, on the whole, I was so absent-minded during this ceremony, which was double-Dutch to me, that when the parson held out the closed prayerbook for us to place our wedding rings upon, Minna had to nudge me forcibly to make me follow her example."



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New York, July 29, 1911

"Musical America" takes pleasure in announcing the appointment of Valentine Wallace as its London representative. Mr. Wallace's office will be located at No. 2 Tanfield Court, The Inner Temple, London, E. C., where professional musicians or the musical public may communicate with him.

MIDSUMMER REFLECTIONS

Summer is the pivotal point from which the thought swings back to the season which is past, and forward to that which is to come. It is a time for perspectives, reflections, and realizations. The chain of our Winter musical seasons swings along at a furious rate. It carries us from the old to the new almost before we have grasped the old. It carries us out of German supremacy in the flash of a decade. New masters become old before our very eyes. We thought that Wagner had fixed the character of music for half a century or so after his death; and behold! a Strauss and a Debussy upset it in the twinkling of an eye. Wagner becomes a classic. A season or so changes the most unendurable combinations of sounds to harmonies the most exquisite.

Throughout our musical world it is change, change, with a rapidity heretofore unknown to music in the history of the art. Season by season we accept the increments of the new, the tangents, the innovations, with but little shock to the understanding. But when we halt for an instant and look over a little space of years, we are amazed to see the strange ground on which we stand at last, and are filled with wonder over the path which has led us hither.

We marvel over the X-ray, over wireless telegraphy and the aeroplane. These are no whit more startling than the new combinations of sounds that have become acceptable to our ears in an amazingly short space of time. Could our fathers behold us sitting in concert halls and opera houses, listening with avidity to many of the sounds poured forth by our orchestras, they would think us insane. No longer are Italy and Germany the lawmakers and arbiters of the musical world. France, Russia, Bohemia, Scandinavia, Finland, and other countries have ushered us into tone worlds as real and splendid to the beauty and emotion-craving soul as those which it so long regarded as the only true musical worlds.

What is the meaning of this mighty change, this upheaval in our world of music, this overturning of our very minds in their musical constitution and relations? Above all, it means that the art of music is a living art. It stands in close touch with the sensitive, living, growing, changing soul of to-day. It is ready with a response to every new thought and emotion awakened in mankind by the marvels and the aspirations of the new life which man is shaping for himself upon the earth.

In America it means, too, a commingling of the souls of races such as is happening in no other part of the world. America has no race prejudice in music. We accept all with a due measure of admiration, interest, or curiosity. We place no barriers to the intruding music of the world. We are gaining a freedom and a breadth of musical thought that is one of the miracles of the time.

We are reverencing all that is old in the world of music, and bathing in all that is new, from whatsoever quarter it comes. It is well that we should have one vivid realization, even if it be but momentary, of our changed condition. Musically, we are not the race that our fathers were. Nor have we departed but a little from the ways they walked. We are metamorphosed, turned face about. We are the beholders of new and increasing revelation. Our musical world has a new ground, a new sky, new scenes and vistas. A few years more and America will have made some progress in mapping and charting this new world. The inhabitants of it will wake up in amazement at the extent and nature of their musical possessions.

THE PAID-FOR OPERATIC DÉBUT

The New Orleans banker who is suing the New York singing teacher who failed to give his daughter a brilliant operatic début in Italy has learned a lesson with which all wealthy parents and backers of obscure and aspiring singers should be familiar. Rich American parents who nowadays are willing to buy their daughters anything, from a duke to a country estate, are presumably equally willing to buy them an operatic début. But even this type of American does not throw his money away. He wants value received. If he buys an impecunious nobleman, he insists that his title must be genuine. But it is, unfortunately, just this type of American that knows nothing and cares nothing for the art of music, except in so far as it may be the means of his daughter's elevation to prominence. Therefore he is, less than another, able to know what he is getting when he buys in the musical market. He swiftly pays the penalty of his ignorance, and is not greatly to be pitied.

Had the wealthy, generous and hopeful parent been in touch with his daughter's interests sufficiently to look properly into the conditions surrounding them, he would have known that such bought débuts are, in almost every instance, to be sedulously avoided.

This is not to say that money, even in considerable sums, should not be spent for the advancement of a singer. A considerable expenditure for the education and professional advancement of a singer of great gifts is thoroughly justifiable if well planned in regard to its outlay. And there are, fortunately, honorable persons in the musical world with whom the destiny and the resources of young singers may be trusted. None of these, however, would countenance a wild-cat scheme of launching an unknown young American singer on the high seas of operatic fame by forming a company especially for her in Italy. If a young artist can make no impression anywhere on the legitimate operatic management of the world, it is a fairly good sign that she is not likely to startle the world, or even to make a moderate success, by a trumped-up and privately financed appearance.

MR. SAVAGE'S LATEST VENTURE

Americans throughout the country will have a good opportunity next season to find out and express what they think of Puccini's "Girl of the Golden West." Henry W. Savage has returned from Europe and has announced a promising list of singers for his performance of this much-discussed opera. To be sure, they are mostly from foreign strands, which seems a little curious, in view of Mr. Savage's effort to produce a work based on an American idea and sung in English for the American people; but the "Made-in-Europe" sign is still writ large in the musical affairs of America.

Next season will undoubtedly determine the destiny of the "Girl"—although many individuals think that they have settled this already—especially in view of the promised performance in English. It will give Americans ample chance to show their appreciation of a work especially designed to appeal to their sympathies, or their distaste for a feeble Latinized and Debussized attempt at the expression of Americanism in music, as the case may be.

No doubt the now satisfied curiosity of the comparative few who heard the "Girl" last year will be extended to the many who did not have that opportunity. The Savage season is likely to be a huge success, as everybody will have to hear Puccini's opera at least once. The durability of its appeal is quite another matter.

By another year the American writers of opera may have made still more significant advance than in the past, and the country may be a step nearer to the point where it will have an opportunity to judge between the fashionable foreign product and its own product at its best. There is little sense in rejecting European operas,

whether upon American themes or otherwise, before Americans can set before their countrymen an obviously better product.

PADEREWSKI ON NATIONALITY

If there is any musician who could unequivocally be called cosmopolitan, it is Paderewski. Mixing constantly with the various races of the world, he, better than any, should know what is to be known about the "universality," or cosmopolitanism, of art, that still undefined and undemonstrated thing that our professors are defending. And yet the great Polish musician in his recently translated impassioned utterance on the occurrence of Chopin's centenary last year, specifically denies its existence. The following are his words:

Art, even philosophy * * * bears the inevitable stamp of race, the hallmark of nationality.
Again, everything utters music, sings, speaks, yet always in its own voice, using its own gesture.
The soul of a nation, too, speaks, sings * * *

Some music, it is true, passes the boundaries of nations more easily than other music, but the appreciation of one nation's music by another is no proof of music's universality, but only of the existence of a certain degree of sympathy between the musical perceptions of the two nations.

If Americans like Russian music, it is not because of any special capacity of that music to rise above the expression of Russian character into a denationalized character. In fact, the American will be disappointed if the Russian bear does not growl a bit in it. When one listens to modern French music he expects and desires those qualities which have become the natural expression of the soul of modern France. Failing them, modern French music is nothing. It is true that "everything utters music * * * always in its own voice," * * *. Moreover, there is no harm in it.

Music, which voices life, cannot escape the voicing of national life and character. The effort of perfecting one's natural expression, even if it contain marked national characteristics, would be far more profitable than the effort to abandon nationality for an impossible and visionary "universal" expression in music.

Suggestion to operatic managers who have engaged a new and unknown tenor: Why not compare him with Caruso? (With apologies to F. P. A., of the New York Mail.)

When Mary Garden puts her foot down, the managers of the Paris Opera throw their hands up.

PERSONALITIES



Famous German Tenor on the Shore of Lake Michigan

The accompanying snapshot was taken by Mrs. Louis Frank at Donges Bay, on Lake Michigan, where she gave a picnic in honor of Ludwig Hess, the German tenor, who was soloist at the Milwaukee National Sängerkunst, and his manager, M. H. Hanson. Reading from left to right are Hermann A. Zeitz, one of the directors of the Sängerkunst at Milwaukee; Manager Hanson and Mr. Hess.

Macmillen—Francis Macmillen estimates that he and his violin traveled upward of 50,000 miles last season, one of the most extensive tours ever undertaken in the United States.

Adkins—Morton Adkins is back on his Syracuse farm, with straw hat, overalls and the balance of the equipment belonging to a genuine agriculturist in place of the operatic costumes he has been donning for several months as a member of the Aborn Opera Company. Mr. Adkins writes boastfully of a flock of prize hens, the artistic personality and temperamental gifts of which have attracted favorable attention, while he likewise refers to his "garden truck," which appears to possess a range and versatility rivaling an operatic prima donna.

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American Début

WITH the opening of the season of the New York Philharmonic Orchestra next Fall, a violinist, new to America, will be heard. He is Efrem Zimbalist, the Russian, whose successes in Europe have been many and notable. He is an Auer pupil, trained by the same master that gave us Kathleen Parlow and Mischa Elman.

Violin playing is to-day a remarkably subtle art, one that interests possibly a much smaller circle of music-lovers than does piano playing, and yet it is possible for violinists like Fritz Kreisler, Mischa Elman and a few others not only to draw large houses at their recitals but actually to turn people away. They are indeed *rare aves*, who can exert such a hold on the public, and who arise but seldom to give musical delectation to the world. Apparently Zimbalist is one of them.

Zimbalist has achieved his notable success in a comparatively short time and his reputation abroad is now established. He has been praised for his big carrying tone, his dazzling technic, purity of intonation and general musicianship. He has given performances of the rather barren works of Paganini and has succeeded in making them interesting—a considerable feat in itself. He is said to play the concertos of Tchaikowsky and Glazounow with the Russian verve and rhythm that these works demand and a complete understanding of their ideas, and to this he adds that brilliancy of execution that has won him the admiration of all who have heard him.

Zimbalist is, however, not a violinist alone—he is a musician; his playing of the Brahms concerto, a work which the great Ysaye studied for more than a dozen years before playing it publicly, has caused the Berlin press to compliment him on his style and interpretation, and there is no one more severe than a German critic; in the



Efrem Zimbalist, the Russian Violinist,
Who Will Inaugurate His First
American Tour as Soloist with New
York Philharmonic Society

Beethoven, too, he finds himself at home and this work is, by its nature, somewhat removed from the Russian temperament.

It is a difficult problem to decide what compositions are suited to the player who has to appeal to the varied tastes of modern audiences. That an artist excels in one phase of his work is no reason for his not being heard in compositions, which show him in another light. Zimbalist is no doubt at his best in the works of his fellow countrymen, but he has proved, by his playing of the Brahms concerto, as well as by many other accomplishments, that his field is not limited. That his playing here will reflect credit on his instructor, Leopold Auer, cannot be doubted.

FELIX MOTTI'S TROUBLES AS NEW YORK CONDUCTOR

FELIX MOTTI, who died the other day in Munich at the age of fifty-five, wanted to live to an old age.

"I have such a delight in life (*lebenslust*)," he once said, "that I hope to live to be ninety or more. I want to be as old as Liszt was, and I am sure that when at that age or over a young composer brings me a score I shall take the greatest delight in going over it with him and telling him the changes that have taken place since I as a young man went with my compositions to older judges. Yes, I hope to live a long time." * * *

In those days (when Motti was in New York) it became evident soon after he arrived here that his sojourn would not be profitable to the public, although he might be enriched to the extent of the \$25,000 that was paid him for the year.

He saw that there was nothing to be accomplished under the régime in power at the Metropolitan Opera House. Perhaps he did not resent that, although he was indignant with his manager for letting him into the absurd experiment of conducting serious symphonic concerts on Sunday nights with an orchestra that had no time for rehearsals. It was during his preparation for the first performances of the "Nibelungen Ring" that Motti for the first time realized what he was in for.

He was called general music director by Heinrich Conried, not because the latter intended to allow him to have the complete control which such a title suggested, but because the title appealed to his German love of bureaucratic language and because he thought that having paid so much for his conductor's services he should make them appear as important as possible. How little Motti exercised such functions as the title implied may be gathered from the first disagreement that took place between the two. Motti found that a mezzo-soprano had been cast for the first Rhine daughter in "Das Rheingold."

"But that will never do, Herr Director," Motti said. "That music is written for the high voice in the trio."

Mr. Conried looked up from the cast of the "Ring" that lay before him.

"You know that, my dear Motti; I know that, and so did the composer," he said. "But does the general public know that?"

And he refused to change the distribution of characters. It was then that Motti saw how useless it would be for him to attempt to change any such organization. He followed the line of least resistance.

He stood by and heard Mr. Conried tell in every interview on the subject of "Parsifal" that Motti was to make all the preparations for the production and then after the last rehearsal to hand the baton over to Alfred Hertz. As matter of fact he meant to do nothing of the kind and he played no part in the rehearsals of the work because his intimate associations with the Wagner family made such a course impossible.

Motti was not in the least a musical snob and he had in particular interested himself in French music. So when Mme. Calvé arrived in this country and was about to sing *Carmen* there was some uncertainty as to which of the conductors should take that opera. It was equally inappropriate to the style of Arturo Vigna and Alfred Hertz. To the astonishment of everybody Motti said that he delighted in conducting the work.

But he knew the tempi and rhythms of Bizet, not of Mme. Calvé, and they are by no means the same. He got through the opera that night, but at a later concert he had an experience with the French prima donna which brought their acquaintance to a sharp and sudden end.

In spite of Motti's success with the score of "Carmen" he really made his first impression with the New York public at a Saturday matinée performance of "Tristan und Isolde." Milka Ternina was to sing the leading rôle, but her health was bad that year and she withdrew and Marion Weed took her place. In spite of this disappointment the first act went gloriously. If the rest of the opera was less impressive it was from no fault of the conductor.

Then came the first series of Nibelungen performances. There was never any doubt after the audiences stood cheering and recalling the conductor that Herr Motti had made, in spite of himself, a profound impression on the New York public. He was undoubtedly affected by this enthusiasm, but it was already too late for him to realize anything from it. He had in disgust accepted the appointment in Munich shortly after his conversation with Mr. Conried about what he knew, what the com-

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poser knew and what the public did not know.

The row between Mme. Calvé and Motti happened at a Sunday night concert late in the season. She was the soloist, and after the audience had applauded her she started to come forward to sing again. But she suddenly grew coy, shrugged her shoulders, made eyes at the audience and then disappeared from view. She wanted to be coaxed.

Felix Motti was not used to such tricks, having always been associated with serious artists. He looked at her in astonishment, dropped his hand with the baton in it and walked off the stage. In his opinion he had been insulted. Mme. Calvé had started to step to the center of the stage and sing and when he was there prepared to conduct the orchestra for her she had retired. So he felt that there was no longer any necessity for his remaining on the stage.

He did not know how much of Calvé's popularity in this country depended on just such maneuvers, and when the audience

called her back as she intended it should she shrugged her shoulders as to say, "I cannot sing because there is no conductor." The audience hissed and applauded, Mme. Calvé smiled and bowed and the indignant Motti refused to appear.

When the time came for Mme. Calvé to sing her second number Motti surrendered the baton to another conductor and refused to go on the stage any more with the singer. Then the audience began to take his part and applauded him with great enthusiasm. In the wings Motti professed to have no knowledge of what had happened beyond the conviction in his mind that Mme. Calvé had suddenly gone crazy and could not possibly want to sing any more that night.

He had his revenge. The next year Mme. Calvé, who had never sung in Germany, arranged a long tour there. Motti was already general music director at Munich. Mme. Calvé was very anxious to appear in the Royal Opera House there. But her ambition was not gratified.—*New York Sun*.



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KOHLER VIOLINIST

NEW MUSIC—VOCAL AND INSTRUMENTAL

AMONG recent American songs of real musical value a setting of Robert Burns's "The Farewell,"* by Arthur Farwell, must be accorded a prominent place. To set Robert Burns's music to music has been the delight of composers from Beethoven to the present day. Schumann found in the great Scotch poet inspiration for song, and so it is not strange that American composers should find his poems worthy of their best musical ideas.

Mr. Farwell has conceived this beautiful work with much mastery; he has, as it were, filled the poem with new life by his musical setting. It is not difficult to create a quasi-Scotch atmosphere, to reflect well-known Scotch folksongs in one's music, but this is precisely what Mr. Farwell has avoided. His opening theme, in major, 3/4 time, has Scotch color, to be sure, but the way in which it is managed is far from ordinary. On the second stanza the composer has new material, which expresses the beautiful text with fidelity. Some skilful modulation brings us to B major, where the composer exhibits his command of free counterpoint in good style, the original theme appearing in the piano while the voice takes up a new theme, one that is finely wrought and handled with great art. Eight measures of interlude in the piano lead to a free development, which may be regarded as a fantasia section; in it the composer works out every bit of material that he has presented, adding new thoughts here and there. It is not done in a haphazard way, but with great thought and care, and is very musicianly. To the masses, however, this portion of the song will be as *caviar*, but to musicians it is of great interest, showing the capability of the composer in the realm of the modern harmonist. Then follows a section in D flat major, in which the voice gives forth a new theme against descending chords *ff* in the piano. The first theme returns and the song is closed with fine effect with some very subtle harmonies.

It is without doubt an art-song of merit; it may not attain great popularity with singers, for it is difficult vocally. The piano accompaniment is also conceived in rather difficult style and will require a pianist of marked ability to interpret it, not that it makes such severe demands technically, but rather on account of its constantly shifting harmonic scheme. It is for a baritone voice, and is dedicated to Mrs. Charles B. Kelsey, the former president of the National Federation of Women's Clubs.

THE art of arranging folk-songs is one which requires perhaps as much ability as the composition of a new song does. There are many excellent creative minds who cannot arrange other men's music in good style, and *vice versa*. One who can arrange and whose arrangements are always done with great care and sterling musicianship is N. Clifford Page,† who belongs to the younger school of American composers. The house of Ditson has just published a number of his new arrangements. They are "Has Sorrow Thy Young Days Shaded?" an old Irish air of much quaint beauty; "Rich and Rare Were the Gems She Wore," "The Meeting of the Waters," arranged in masterly fashion, with an abundance of polyphonic weaving; "Love's Young Dream," "The Harp That Once Through Tara's Halls," free in its harmonization, and "The Young May Moon."

They are all conceived for chorus of mixed voices and the part-writing is excellent. The texts are poems of Thomas Moore and are very beautiful.

JAMES H. ROGERS, of Cleveland, O., has recently published a Sonata in E minor, for the organ,‡ through

*"THE FAREWELL." Song for baritone. By Arthur Farwell. Published by the Wa-Wan Press, Newton Center, Mass. Price, \$1.00.

†"HAS SORROW THY YOUNG DAYS SHADED?" Part song for mixed voices. Price, 10 cents. "RICH WERE THE GEMS SHE WORE." Part Song for mixed voices. Price, 10 cents. "THE MEETING OF THE WATERS." Part song for mixed voices. Price, 8 cents. "LOVE'S YOUNG DREAM." Part song for mixed voices. Price, 10 cents. "THE HARP THAT ONCE THROUGH TARA'S HALLS." Part song for mixed voices. Price, 8 cents. "THE YOUNG MAY MOON." Part song for mixed voices. Price, 8 cents. Arranged by N. Clifford Page. Published by the Oliver Ditson Company, Boston, Mass.

‡SONATA IN E MINOR. For the organ. By James H. Rogers. Published by G. Schirmer, N. Y. Price, \$1.50.

the press of G. Schirmer, New York. The sonata form, which many critics would have us believe is a worked-out one, is, after all, a possible medium for a composer to express his thoughts. Mr. Rogers has used the form in its pliable condition, and has divided his work into five movements. They are: I *Allegro con brio*, II *Adagio*, III *Scherzo-Vivace, ma non troppo*, IV *Interludio-Moderato-Con Moto*, V *Fuga-Allegro*.

On playing the opening measures, *Allegro con brio*, E. minor, common time, *alla breve*, one is startled by their similarity to the beginning of the D minor Piano Concerto of Rubinstein. The subordinate theme is nicely handled and leads to the second subject, given out in G major, 6/4 time, a very beautiful theme, harmonized with clarity of expression and still somewhat subtle. An "Animato" section in common time follows on a long pedal "G," bringing a martial like "*Poco Meno Mosso*." The original tempo returns; two solo measures in the pedals bring in two measures of the second subject in B major; the pedals are heard again, the development is begun. It is worked out in good style with much new material appearing, in spite of which it is concise and does not contain meaningless passage work. The main theme is now heard and the recapitulation follows. The second theme is heard in E major, and an excellent coda closes the movement in brilliant style.

The Adagio, in D major, common time, is a lovely piece of organ writing, containing fine melody and individual harmonic expression. A middle section in B flat major is well presented, after which the first theme returns, completing the song form.

In the Scherzo, B minor, 3/8 time, the robes of Felix Mendelssohn have descended on Mr. Rogers. It is typically Mendelssohnian; charming, graceful, melodious, always musicianly, it makes an excellent piece to display the light 8" and 4" flutes.

The Interludio is not distinctive, with the exception of the reappearance of the second subject of the first movement. It however ushers in, in good fashion, the last movement, which is a fugue in E minor, allegro, common time. The subject is a good one, one which lends itself well to contrapuntal treatment, and it is interesting to note the free manner in which the composer has handled this old polyphonic form.

The fugue, which is tonal, is first given out in the right manual and is four-voiced. No sooner has the pedal, which is the fourth voice, announced the subject than does the composer start his free fantasia. From time to time one hears the fugue subject, once in the manuals, then in the pedals, but always in free style. A *Meno Mosso* in E major is beautifully conceived and leads to a *Lento Maestoso*, still in E major, where the composer gives out the fugue subject over a long pedal E, in diminution, harmonized with fine effect; a brilliant bit of passage work for the manuals, two measures, leads to the final *Largo*, four measures of which close the work most satisfactorily.

It is a work which deserves high rank in American organ literature. Mr. Rogers has ideas and expresses them so that one may understand them without years of study; throughout the sonata one notes the excellent workmanship of the composer, the general conception being a lofty one. Notwithstanding the effectiveness of the work it is not unduly difficult and comes within the powers of the average able organist. It bears a dedication "A mon maitre, M. Alexandre Guilmant."

An English View of Sir Frederick Bridge

[From the London Musical Herald]

The plurality of offices held by Sir Frederick Bridge has doubtless raised the jealousy of less fortunate men. But he has adorned everything he has touched. He had reached eminence before he became the favorite lecturer on music. He apologized once for the frivolity of his speeches. "I have tried," he said, "for a long time to be dull, and tried, too, to be discreet, but I had to give it up. I hope, however, that my character for common sense, and for being able to do what is required of me in my profession has not suffered thereby."

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ST. PAUL, July 21.—The St. Paul Symphony Orchestra season for 1911-1912 will open November 1 with Riccardo Martin, the operatic tenor, as assisting soloist. The opening concert will be followed at fortnightly intervals by two symphony concerts under the direction of Walter Henry Rothwell, in which prominent soloists from the operatic and recital fields will figure. The pianists engaged are Rudolph Ganz and Harold Bauer; the singers, Berta Morena, Frances Alda, Johanna Gadske and Elizabeth Rothwell-Wolff, dramatic sopranos; Otto Goritz, baritone; Ludwig Hess, tenor, and Christian Timmner, violinist. The season will close with the engagement of the New York Philharmonic Orchestra under the direction of that organization's new conductor, Joseph Stransky. The dates for the season are November 1, 14 and 22; December 12 and 26; January 9 and 23; February 6 and 20; March 5 and 26. This is the plan outlined by President C. O. Kalman and the newly elected manager, E. A. Stein.

Manager Stein, who succeeds Charles L. Wagner, is thoroughly acquainted with local conditions through a long residence in St. Paul and years of service as assistant manager of the orchestra.

Ella Richards, pianist, of St. Paul, with Maximilian Dick, violinist, and Mrs. Dick, cellist, is planning a concert tour this coming season for the presentation of chamber music. Miss Richards is known both as a brilliant pianist and successful teacher.

Mrs. W. M. Thurston, contralto, has closed her studio in the Raudenbush Building for the remainder of the Summer. She is spending her vacation in Chicago, working with Charles W. Clark. Mrs. Thurston, as a concert singer, met with signal success during the last season, filling engagements in the time she could spare from her teaching.

Aurelia Wharry, soprano, writes of a charming recreative period in Los Angeles, a concert appearance, a widening circle of musical friends and her contemplated return in September, at which time her work as singer and teacher will be resumed.

Franklyn Kreiger is another St. Paul musician who is yielding to the persuasive charm of the Pacific Coast. He is spending the Summer in Seattle and vicinity.

Mrs. Katherine Hoffmann, accompanist for Mme. Schumann-Heink for the last four seasons, is spending the Summer with her family at their country home in Wisconsin. F. L. C. B.

Fine Concerts at Southern Chautauqua

MONTEAGLE, TENN., July 21.—Excellent concerts have been given at the Monteagle Chautauqua during the last week. The ex-

cellence of the programs and soloists has aroused large audiences to enthusiasm. Among the most successful participants has been Mrs. J. S. Pleasants, soprano, of Laurel, Miss. She sang Huntington Woodman's "Birthday" and Harriet Ware's "Boat Song" with marked beauty of voice, emotional expression and finish of style. Mrs. Pleasants has been engaged to sing throughout the season and Mr. Strahm, the director of the music festival, has selected her from the remaining soloists to sing several of his own compositions.

INDIANA CHAUTAUQUA

Le Brun Quartet Earns Praise for Singing of Operatic Selections

NEW ALBANY, IND., July 22.—The sixteen-day season of Chautauqua at New Albany has been marked by musical programs of an unusually high grade. Hitherto the greater portion of the music has been of the popular quality, but an effort has been made this year to raise it to the standard warranted by the musical growth of the community.

Towering over the other attractions of serious character was the Le Brun Grand Opera Quartet, which spent three days on the grounds, giving with costumes and scenery such parts of the familiar operas as can be given in quartet form. The operas included "Cavalleria Rusticana," "Faust," "Martha" and "Trovatore," with Rossini's "Stabat Mater" as the Sunday attraction. It is a most artistic quartet in every sense of the word and is without doubt the most satisfactory musical organization ever offered our Chautauqua patrons. The personnel is as follows: Mme. Le Brun, soprano; Miss Wilson, contralto; Fritz Huttman, tenor; Arthur Deane, baritone, and Signor Ganno, conductor and pianist. Mme. Le Brun is not unknown in this locality, as she has on a number of occasions appeared in Louisville in prima donna rôles with the Savage Grand Opera Company. Miss Wilson is fresh from three years in Paris with Mme. Marchesi; Fritz Huttman has been singing in the best companies throughout Germany, and Arthur Deane was brought from Australia several seasons ago by Henry W. Savage. Signor Ganno proved himself a sympathetic and self-sacrificing accompanist.

Another most popular and very high class organization was the Dunkar Male Quartet, whose singing was marked by the most flawless shading, phrasing and ensemble work. Trios for flute, cello and piano were no less worthy. Still other companies that pleased were the Keller Orchestra, the Shildkret Hungarian Orchestra, the Stroller Concert Co., the Anitas Singing Orchestra and the Ohio Wesleyan Quartet. H. P.

Charles Gilbert Spross on Vacation

Charles Gilbert Spross, the accompanist and composer, is spending his vacation at Eagle River, in the woods of Wisconsin.

He will spend most of his time hunting and fishing, but hopes to find time to write a new song or two. He will return to New York on September 3.

BOSTON PIANIST TO GIVE SERIES OF RECITALS ABROAD



Marie Thérèse Brazeau

BOSTON, July 24.—Marie Thérèse Brazeau, the pianist, sailed a week ago Tuesday from New York on the *Potsdam* for Europe to fill recital engagements in Paris and other cities. She will visit England and spend some time in Switzerland and will give a good deal of attention to the preparation of French novelties for her repertoire for the coming season. She will return to America in early October and plans to fill a number of engagements in Eastern cities. She will also resume her teaching here. D. L. L.

BONCI TRIUMPHS IN BUENOS AYRES

Italian Tenor Once More Arouses
South American
Audiences

BUENOS AYRES, July 1.—The most important event of the present operatic season at the Teatro Colon, in this city, has been the re-entrance of Alessandro Bonci, the Italian tenor. This was not his first visit to this city, for he sang here with Caruso some years ago, but he was received with even greater enthusiasm than before. His voice is as beautiful as ever and he has advanced still further in musicianship, if that is possible. He is still the same consummate artist and his singing justifies the tremendous price being paid for his services.

His debut took place in Bellini's "La Sonnambula." Mr. Bonci was in fine voice and displayed the excellent style for which he is so noted, especially in his use of the legato and in his skilful phrasing. The romanza, the duets and the famous concerted number, "Prendi l'anel ti dono," were received with deafening applause. The critics hailed him as the greatest living exponent of the pure Italian style.

His second appearance was in Rossini's "Barber of Seville." The difficulties of the rôle of Count Almaviva, difficulties which frequently prevent its performance, did not seem to exist for Mr. Bonci, who sang the florid and tremendously difficult bravura passages with great ease. The cavatina, "Ecco ridente il cielo," the allegro of which is usually omitted because of the inability of the tenor to sing it, was given by Mr. Bonci with amazing brilliancy.

In his third appearance, as *Rodolfo*, in "La Bohème," Mr. Bonci had to repeat the "Che gelida manina." Not the least enjoyable feature of Mr. Bonci's singing was the clearness of his enunciation, which is one of that artist's most commendable accomplishments.

Marc Lagen Back from Tour

Marc Lagen, the New York manager, has returned from a six weeks' booking tour which covered the larger part of the Middle West, from Washington, D. C., to Denver, Colo., and up into Canada. Mr. Lagen was accompanied by Mrs. Lagen (Fay Cord) during the trip. As a result of his observations Mr. Lagen reports a great demand for American artists, though there has been no falling off in the number of engagements for foreign artists of worth.

Bessie Mark, an American coloratura soprano, recently gave a concert in London.

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NEW AND VALUABLE BOOK ON PIANO TECHNIC

THE somewhat forbidding title, "Concentration and Technic,"* should deter no one who is interested in piano playing from examining the new book of that name by Louis Stillman. This book is but twenty-five pages long and, except for one page of introduction, consists entirely of piano exercises for developing the fingers.

The history of the pianoforte has been paralleled from the beginning with works on technic and books of technical exercises. It is a fallacy to suppose, however, that new works along such lines are not needed. Methods of piano playing change, and methods of learning the piano change. The human mind itself changes in its attitude toward technical accomplishment and artistic rendition. In particular, the modern mind is tending to get more done in the same space of time, to get rid by thoughtful methods of a vast amount of effort that usually goes to waste—in short, to concentrate. Mr. Stillman's work is, therefore, an expression of the trend of the time, and as such should be given thoughtful consideration by all to whom it might pertain.

The first thing that strikes one about these exercises of Mr. Stillman's is that they compel the one who plays them to think. They are so constructed as to make it impossible to repeat them parrot fashion with an absent mind. Take, for example, the first exercise, in construction a five-finger exercise of the simplest sort in C major, running up the scale five notes and back again. Instead of an *ad infinitum* repetition of this two-bar phrase, bars three and four introduce E flat, making the phrase minor. Bars five and six introduce D flat; bar eight introduces G flat, and the exercise is led into the key of D flat major, from which it progresses in a similar series of evolution. It is impossible to play such an exercise without keeping the mind on it, and while all is gained in regard to mere finger exercise that would be gained by an old-fashioned exercise of similar contour, the mind of the pupil has also been kept riveted upon the work and definite mental progress has been made with every playing of the exercise. It is the mind, in the end, that has to do the playing, and the more quickly it is trained to be in active operation with every note played the more quickly will it be in condition to enable the player to master the great and difficult piano compositions.

*CONCENTRATION AND TECHNIC; piano exercises for developing the fingers. By Louis Stillman. M. Witmark & Sons, New York. Price 50 cents.

Dr. Coward on Musical Notations

[From the Victoria, B. C., Daily Colonist]

I don't think sufficient advantage is taken of the Tonic Sol-fa method of teaching music in schools. There is a decided tendency to go to the Staff much too quickly. I do not agree that the Sol-fa method spoils either expression or technic. Mind you, though, I am a dual notationist, as 90 per cent. of the choir are. Without a doubt, our most reliable members and best singers have all been grounded in Tonic Sol-fa before they took the Staff notation. What I prefer myself is a well-grounded Sol-faist who has evolved into a Staff notationist reader, i.e., one who reads in the choir from the conductor's baton. I am personally convinced that attempts to become choralists from Staff notation alone will, as in the past, result in comparative failure.

Joachim and the Barbers

[From the Westminster Gazette]

Mr. Rutland Barrington's story of the barber whose only comment on one of his impersonations was to the effect that his hair was rather long recalls a tale which used to be told in relation to the late Dr. Joachim and another member of the fraternity. This knight of the scissors was also struck by the undue length of his victim's locks and suggested a reduction accordingly, adding confidentially, in support of his recommendation, "Makes you look like one of them fiddler chaps, sir." Joachim's answer is not recorded.

Yet another barber story in relation to Joachim tells of the astonishment aroused

It is Mr. Stillman's contention that in exercises generally along old-fashioned lines the fundamental idea is not carried out, and too much is done with no purpose. There is too much mere repetition, and insistence upon the mechanical to the exclusion of the mental side of the drill. Ordinary exercises are not difficult enough. The mentality of the pupil is far beyond the material given it to exercise itself upon. One may practice a score of pages of Bach and still have no piano technic, because such an exercise ends in physical fatigue, with no basic or constructive mental training which shall make it possible to read and grasp each new work which presents itself to the player.

In the similar exercises following the first, all of which are written for two hands, a large number of the notes are omitted, either in one hand or the other, in order that the pupil shall supply them by writing them in, and thus gain a working knowledge of the placing of notes upon the clef—a very different matter from reading them from the clef.

Exercises in double notes follow, containing the same general scheme of progressive modulation, compelling the constant attention of the pupil's mind. These double note exercises are written with special reference to developing the weaker fingers, the importance of which is recognized by all teachers. While all the exercises in this book are simple, they are ingeniously devised to accomplish the most that is possible for finger independence. They carry two, three and four notes against one, both hands playing the same notes an octave apart. In the later and more difficult exercises one hand carries two against one, while the other simultaneously carries three against one.

Any one who examines these exercises will be struck at once with the fact that thought has been put into the making of them. It is evident that no one will be able to use them conscientiously without a constant expenditure of thought, and the thought thus expended will be constructive, and especially will have taught the pupil to concentrate upon his work by the simple expedient of compelling him to do so. No exhortation of the teacher to the pupil to think of what he is doing will, in the teacher's absence, accomplish what these exercises necessarily do by their very construction. They undoubtedly fill a growing need of the time and will find their way among thoughtful students and teachers of the piano.

among the practitioners at one establishment who knew not that they were entertaining angels unawares, when Joachim and two or three comrades of the bow all happened to be having their wants attended to simultaneously. As each indicated in turn a tender spot beneath the chin for which special consideration was besought, the only possible conclusion which suggested itself to one and all was that these must be members of some secret society and that this curious behavior must be part of their ritual.

Composer Neidlinger Sued for Divorce

NEWARK, N. J., July 18.—In a suit for divorce brought recently by Alice M. Neidlinger against William H. Neidlinger, song composer and organist of a church in East Orange, N. J., decision was reserved yesterday by Vice-Chancellor Emery. Mrs. Neidlinger charges her husband with desertion. In his defense the organist declared that an agreement to live apart had been signed by both, that previous to this he had given his wife \$90 a month for the support of herself and her child, and that after the agreement he had raised the amount to \$125. These payments were stopped in 1909, he said, because his wife had refused to allow him to see his son.

Mrs. Neidlinger testified that her husband declared he no longer loved her, and told her she could go to Dakota and procure a divorce.

It is said that the composer's fees for "The Merry Widow," which has been played practically all over the civilized world, have amounted to \$2,000,000.

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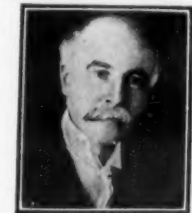
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OUR BRASS BANDS AND EUROPE'S: A COMPARISON

PROPOS of bands and band concerts, Prof. Henry T. Fleck of Normal College, New York, has been induced to say a word in general, on bands. He is of the opinion that our bands might be more efficient; that, in fact, New York is behind European countries in this respect. He says in the New York Post:

"No country in the world can boast of finer musical organizations than our Boston Symphony, New York Philharmonic, New York Symphony, and Chicago Symphony Orchestras. In the matter of military bands, however, we are much behind the most insignificant of European nations. Even in brass bands we cannot compare with England, where they seem to have reached a high degree of perfection.

"This deplorable condition of brass bands, at least in New York city, is no doubt due to the connection of our bands with the parks and military service, by which simple utility is placed in the front rank, while the place of art is relegated to the rear. Since Gilmore's famous Twenty-second Regiment Band, this country has not had a high-class band of national or international reputation, with the exception of Sousa's splendid organization. At present the city is overrun with brass bands, and each individual member of each individual band is a leader.

"Ninety per cent. of the leaders are also horn players. No form of musical activity demands as little knowledge and technical skill as an alto horn player in a brass band. With this accommodating instrument any one may become a member of the union. Of course, there are excellent violin players who play the alto horn as a side issue. Your alto horn specialist, however, always gets out his card as a leader, and thereby insures himself double pay. What he lacks in musical qualifications he makes up for as a business man. He is always a hustler, and has an extraordinary knowledge of political conditions.

"The brass band in Germany, France, Italy, and other countries is used chiefly in cavalry regiments on account of the ease with which brass instruments may be played on horseback. It has not the variety, quality, nor richness of tone possessed by the full reed band. On account of the greater facility with which brass instruments are learned ('brass instruments' meaning the cornet, trombone, alto horn, etc.), as compared with clarinets, and other reed instruments, a brass band is much more easy to establish and maintain in efficiency than a full military band. Almost any person can learn to play a 'brass' instrument, but a clarinet or an oboe in the

hands of an amateur is a menace to the peace of the nations. Looked upon from the point of high art culture, brass bands are of no account. But viewed as a popular agent they are of some importance.

"The comparative ease with which a brass instrument may be learned, the similarity of execution upon them all—which promotes a feeling of equality and gives no technical advantage to any player—and the imposing effect which any brass band is capable of producing—these circumstances

offer attractions which no other form of music can offer. In England nearly all the brass bands are non-professional, and at the National Brass Band contests at the Crystal Palace, Sydenham, sometimes there are over two hundred bands entered as competitors.

"Of course, the English military bands are made up of professional players, some of them ranking as artists. Probably no man has done as much for bands and band music as Wieprecht of Germany, who in 1838, was director of the Prussian Life Guards. He combined many bands for a monster performance at a fête given at Berlin on May 13, 1838, to the Emperor Nicolas of Russia, who was on a visit to

the King of Prussia. The band consisted of 1,000 performers, besides 200 side drummers. In Europe each country has its own instrumentation fixed by the government, although since the reorganization of the French military bands the difference is hardly perceptible.

"Strange as it may seem, however, few bands in Europe equaled and none has excelled Gilmore's famous Twenty-second Regiment Band. Although this band had a great reputation, its performances surpassed the expectations of even the most fastidious critics. Gilmore's Band was capable of rendering the most difficult passages in concerted pieces with a precision and refinement deserving the highest praise.

"As it is now the monotony of the brass band is almost unbearable. Between the aims and effects of writing for the orchestra, and writing for military bands, there is the same difference as between a carefully executed painting, where the slightest details are rendered with minute fidelity, and a large fresco, painted with bold strokes and bright colors. The variety of tone color, the broad contrasts possible in a really artistic interpretation, and the brilliant effects obtainable by a full and complete military band of artistic performers are too palpable to remain neglected forever. When this great material is placed on a better basis, and the attention of the ever-varying fashion brings it before the cultivated world as something new, then perhaps the composer will arise, who, with broad brush, will lay on the colors of tone picture of a new order which at present are still hidden in the near future."

Speaking of foreign bands, a man who returned from the centennial celebration in Mexico last October said:

"While we breakfasted in the dining-car we watched a barracks band unlimber on the station platform. All that Mexican bands need to be the finest in the world is to borrow John Philip Sousa for a year or two. Sousa would tell them how to weave the trombone into what they play. This Guanajuato military band was a fair sample of the other ones, all save the magnificent police band in the City, which is in a class by itself. There was a dignified, gray-mustached leader, beating time in the center of a group of industrious musicians from whose sleeves and lapels dangled the little yellow thingumbobs, like acorns on a string, that, in the States, we always associate with window curtains. And, although this serenade was only for a carful of gringos it was conscientiously done."

Mme. Albani's Father Was a Proficient Musician

The announcement of the retirement of Mme. Albani recalls the fact that her father, Joseph Lajeunesse, was not only a clever organist but also achieved some success as a harpist in his Montreal home in Canada. He was a quiet and reserved man, troubling not about a European reputation. His skill as a church musician and as an authority on plain chant, however, is mentioned in several books by French travelers and by Roman Catholic missionaries who visited Canada during the fifties and sixties of the last century.

Paderewski's Cherries

A lady visiting Paderewski's villa in Paris noticed a cherry stone on the mantelpiece. She took possession of it, and had it set in pearls and diamonds as a relic of the master. A few weeks later Paderewski met this lady, who, in the course of conversation, showed him the cherry stone with its elegant setting. "But, madam," said Paderewski, "I never eat cherries. The one you found on the mantelpiece must have been left by my servant."

PUBLISHERS' REPRESENTATIVES AT BUFFALO CONVENTION



Representatives of the Music Publishers at Buffalo—From Left to Right: Joseph Priaux, of Charles H. Ditson Co.; William Crawford, of Chappell & Co.; E. E. Randall, of Denton, Cottier & Daniels; Emil Gunther, of A. P. Schmidt; Richard Greten, of H. S. Gordon; Charles Connors, of John Church Co.; George L. Spaulding, of M. Witmark & Sons; M. Leidt, of Boston Music Co.; J. Sasian, of Chappell & Co.; M. A. Murray, of M. Witmark & Sons; M. Keane, of Bousey & Co.

THE busiest body of men at the recent convention of the music teachers of New York State at Buffalo, was the representatives of the various music houses. Though they are in a commercial capacity, and in the interests of their various firms, they form one of the most important contingents, from an educational standpoint, of the convention. In selecting their stock of music they pick that which represents, from a pedagogical viewpoint, the best output of their firms. Conversant with the educational literature of the various branches they are able to recommend to teachers, and at the same time explain the merits, of their several series of methods and teaching material. In this way much that was interesting to teachers emanated

from these men. Their value to the convention was shown by the large number of interested teachers to be found examining their music at each meeting.

The Organ as an Accompanying Instrument

Touching upon the subject of accompaniments, I need hardly say that "word painting" should be avoided; it is not necessary for the organ to bring before the notice of the congregation the actual sounds of the "birds singing amongst the branches" or the "lions roaring after their prey," declared Henry T. Gilberthorpe, F. R. C. O., in a paper read before the Woking and Emly Deaneries Association of Church Organists at Chertsey, Eng.

On the other hand, do not let the accompaniments be too "tame" and lifeless. Remember that the organ has to lead and support the congregation in those portions of the service in which it is the people's privilege and right to join. The organist has by his playing to invite and, if possible, to force the people into taking their proper part in the service. Congregational singing is a vexed question, I know; but church organists should remember the influence which the hearty participation in the singing of, say, a well-known hymn has upon the average churchgoer, and they should strive to carry forward the "ministry of music" in this way.

Georg Anthes, the tenor who once broke a Dresden contract to sing at the Metropolitan and has latterly been at the Buda-Pesth Opera, has demanded release from his Buda-Pesth contract because Michael Balling, with whom he once fought a duel, is to be conductor-in-chief there.

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FROM "MUSICAL AMERICA" READERS

German vs. English as Language of Song

To the Editor of MUSICAL AMERICA:

In reading an interview with Emil Fischer, published recently in MUSICAL AMERICA, I was so surprised at Mr. Fischer's attitude concerning opera in English that I cannot help answering him. I acknowledge that an opera sung in its original language is to be preferred by those who understand that language, but how many are there in our opera audiences who do understand that foreign language sung? The general public, which is the one factor to be considered, wants to understand the subject, and the action of the drama, and because this public cannot, in most cases, follow the details, it remains generally unresponsive to the comic or pathetic happenings on the stage.

When Mr. Fischer claims that Germans alone are capable of singing in three languages it is enough to make one smile, for it is a well-known fact that unless a German studies French from his childhood he seldom loses his Teutonic accent and his heavy style. I have heard German stars of very great dimensions and fame perform our French works and my ears and artistic temperament have had very much to endure. As for Italians they also have their difficulties in singing other things than their own, and when they do sing in French they sing in their own style. For instance, Mr. Caruso, when he sings the Dream in "Alanon," finishes the last but one syllable with an Italian "fioriture."

In my opinion the French artist, on account of his subtle understanding, his intuition, his faculty of adapting himself can sing all styles, because the French style is the most elegant and—how should I say?—represents the best taste and can adapt itself to all requirements. Some years ago Mr. Charles Henry Meltzer had the courage to write an article concerning the interpretation of the great German masters and he was perfectly right in contending that the French alone know how to interpret Beethoven. There was a general upheaval among German artists, but it is true, nevertheless, even if it displeases Mr. Fischer.

Why is the English language declared not to be musical? What must one consider the German language, then, in which the sound, the tone, has to be produced on the consonants? Is "love" not just as vocal as "liebe"? After all, in all languages there are more or less difficulties and the French is perhaps the most difficult of all on account of the nasal sounds.

But the important thing is that the American people want their drama and opera in their own language, and that this is urgent for the sake of the development of the lyric art as well as for the existence of the artists and singers, who must also be considered. I have seen so many young girls stranded in Paris, morally and financially, as a result of their endeavors to find the opportunity abroad for a debut. If I could say or write all the distressing experiences which I have witnessed, the big American pocketbooks would open themselves wide to build American opera houses and help avoid such shame and misery to their country people.

Now, then, Mr. Fischer, make a little effort and leave your chauvinism behind you. We must march forward and not always look backward. Time progresses and we must progress with it, with courage, hope and faith in our future. We must never, in this age of progress, declare anything impossible. It would not be impossible, or even difficult, to overcome the difficulties of the English language, with the help of conscientious teachers who, instead of teaching in two or three foreign languages, would concentrate upon the one understood of the people.

ANNA ARNAUD.

Removal of Tonsils Injures the Voice, Says Teacher

[The letter to which reference is herein made asked for a statement of opinions on

Spalding's Stay Abroad Prolonged

At the request of his European managers, Albert Spalding, the American violinist, has prolonged his stay abroad for about two weeks, and instead of his appearing at Asbury Park, on August 12, as planned, a concert will be arranged later on for Ocean Grove. For his forthcoming American tour, Mr. Spalding has already been engaged by the Theodore Thomas

the subject of throat operations in connection with their effect on the voice. Such an operation as the removal of the tonsils, for instance, was said to have been objected to by some singing teachers and approved by others.—Ed. MUSICAL AMERICA.]

To the Editor of MUSICAL AMERICA:

Answering the inquiry of Miss Louise A. Page, of Corsicana, Tex., in regard to the removal of tonsils and the effect upon the voice, I would say that the tonsils should not be removed from a singer's throat, especially one possessing a robust voice, unless very much diseased, and, even so, it would be better simply to have them reduced.

Removing them will change the voice. The tonsils are there by nature for more than one purpose, one being to balance the voice. I have had pupils whose tonsils were removed against my advice and who suffered in consequence. Among them was a young lady who studied with me for three years, had a dramatic soprano of unusually fine quality and power and who could do "canto fiorito" (florid style) as well. Her tonsils were removed by one of the best throat specialists in this country, after which her voice became one of the lightest type, and it was a very long time before she could acquire flexibility and never with the same proficiency.

Yours very truly,

CARLOS N. SANCHEZ.

New York, July 20, 1911.

Surgical Operations vs. Vocal Instruction

To the Editor of MUSICAL AMERICA:

Regarding "Operations on the Throat and Their Effects on Singing," I would like to say that in case the uvula is swollen and elongated in a way that it lies against the back of the tongue the cause lies in the posterior pillars' weakness, so that they cannot do their work properly. The soft palate can be so raised and contracted that the uvula can either entirely disappear or become very small through scientific vocal exercise, and through this very same exercise the posterior pillars can be straightened.

Another detrimental factor to singers is the enlarged tonsil. Special scientific vocal exercise can reduce the enlarged tonsil to its normal size.

The physicians that resort to operations with the knife, cutting out tonsils and clipping the uvula relieve their patients temporarily only, and bring mishap upon the voice, ruining in time its timbre.

GIACOMO GINSBERG,
Vocal Instructor.

No. 238 West 75th street, New York.

A Canadian Who Is Not an American

To the Editor of MUSICAL AMERICA:

Will you permit me to correct a statement that has appeared twice in MUSICAL AMERICA to the effect that "Francis McLennan is an American."

He is not an American but a Canadian from Collingwood, Ont. His wife, Florence Easton, is another Canadian from Toronto, Ont.

A. S. McCORMICK.

Akron, Ohio, July 20, 1911.

Manhattan Ladies' Quartet

To the Editor of MUSICAL AMERICA:

Will you kindly publish the names of the ladies in "The Manhattan Ladies' Quartet," and greatly oblige

EMMA HOLLAWAY.

Indianapolis, Mo., July 17.

[The Manhattan Ladies' Quartet is composed of Irene Cumming, first soprano; Mabel Meade Davis, second soprano; Annie Laurie McCorkle, first alto; Anna Winkopp, second alto.—Ed. MUSICAL AMERICA.]

Orchestra of Chicago and the Minneapolis and St. Paul orchestras. He will also be one of the principal soloists at the Worcester Festival and will give recitals in Chicago, Milwaukee, Detroit, Memphis, Birmingham, New Orleans, Newark, etc. Mr. Spalding is now in London, appearing at some of the leading homes.

Wright Symons, a Canadian baritone, has made his debut in London.



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CHICAGO HAS NEW SUMMER ORCHESTRA

A Season of Fine Instrumental
and Operatic Music at
Ravinia Park

CHICAGO, July 24.—Beautiful Ravinia Park has been given over to an interesting exposition of music this last week by a new orchestra—the Chicago Concert Orchestra—recruited from standard organizations and under the direction of Chev. E. N. Emanuel. The individual worth of the instrumentalists and Director Emanuel's capability for incisive and intelligent directing have produced fine results, in spite of the fact that the men have been together for but a very short time. After an instrumental program, the director presented a select company in scenes from opera and introduced some most promising local material. Liberal excerpts have been given from three standard operas, "Lohengrin," "Aida" and "Faust," in the representation of which the leading roles have been sung by Lois Ewell, Vera Allen, Barbara Wait, David Duggan, William Beard and William Carver William, a sextet of artists who have done so well they have been retained for another week. Miss Ewell is so well known in association with the Aborn company in opera in English that comment on her work is unnecessary, save to remark that her fine presence and her admirable singing have drawn the heartiest praise. Mr. Duggan, the Chicago tenor, whose services have been sought by the same opera company, appeared in the leading roles, singing them with much intelligence and a quality of voice that pleased, and that carried well, especially considering the difficulty of opera-singing in the open air. Mr. Beard gave his splendid impersonation of *Amonasro*, making it vivid and telling in both action and music, while Dr. Williams gave dignity and strength to the sonorous music of *Ramfis*. For this week, the bills will include scenes from "Martha," "Lohengrin," "Carmen" and "Pagliacci."

Dewitt Durgin Lash has arranged a fine series of concerts this season under the auspices of Chicago University at Mandel Hall, and the one given last Tuesday evening surpassed the average of its predecessors. Sibyl Sammis MacDermid, the soprano, was the soloist. She presented a series of songs varying in interest and all admirably differentiated in interpretation. She advanced selections by Chaminade, Saint-Saëns and Hugo Wolf, in one group, and familiar selections by American writers, MacFadyen, MacDermid and Charles Wakefield-Cadman. One of the novelties was the MacDermid song in manuscript, "If I Knew You, and You Knew Me," a piquant number which met with hearty approval, as did also Cadman's "Song of June," another new selection, and the touching composition of MacFadyen, "Ye Who Have Yearned Alone." In response to a well merited encore, she gave a song of Sidney Homer's "Banjo" with delightful effect.

The alternate artists were Mr. and Mrs. Herbert Butler and they opened their work with the sonata in G major, demonstrating their eminent capability as fine ensemble artists. Mr. Butler subsequently gave the "Faust Fantasy" by Wieniawski, with the most delicate discrimination, and the Hager waltz and the poem of Fibich again demonstrated his brilliancy.

AN AMERICAN PRIMA DONNA IN THE BERKSHIRES



Charlotte Guernsey, of the Chicago Opera Company, and Walter Bogert, Baritone and Vocal Instructor, at Hoosatonc

CHARLOTTE GUERNSEY, the new soprano of the Chicago Opera Company, who began her career with much success in Italy, is spending the Summer in this country, having leased a delightful villa in the Berkshires, where she has on various occasions entertained musical and literary celebrities during the past month. It is announced that Miss Guernsey has been en-

gaged to sing with one of the larger orchestras at Willow Grove next month. This will enable Philadelphians to become acquainted with Miss Guernsey's art prior to her debut in that city with the Chicago Opera Company. With Miss Guernsey in the accompanying illustration is Walter Bogert, the vocal instructor and president of the Fraternal Association of Musicians.

William Barstow, who has charge of the stage of the Chicago Grand Opera Company, leaves this week for Philadelphia with a carload of materials and working models to begin active operations for building the settings for all the operatic novelties that will be presented next season.

Frederick Wessells, manager of the Theodore Thomas Orchestra, is one of the busiest men in the city nowadays. Next week he may be able to go away for a fortnight, if his associate, Henry Vogeli, comes back from the White Mountains in time to take charge of affairs at Orchestra Hall. Mr. Wessells is thinking of going to Laramie, Wyo.

Thomas Whitney Surette, lecturer on music for the Oxford University Extension Delegacy, London University and Columbia University, New York, gave a series of lecture recitals at Mandel Hall in the University of Chicago last week, under the general topic of "Development of the Symphony." His particular subjects were the Beethoven Fifth and Ninth symphonies; Tschaiakowsky's Fifth; Brahms's Third Symphony and Wagner's "Die Meistersinger." The lecturer had able assistance in Mrs. Geo. Nelson Holt at a second piano.

An interesting recital last Wednesday in Kimball Hall, under the auspices of the American Conservatory of Music was given by Clarence E. Loomis, pianist, and Mrs. Marie Sidenius-Zendt, soprano. The program opened with Mr. Loomis playing Brahms's Second Intermezzo and Bach's Chromatic Fantasy. Subsequently he gave

an Etude, op. 16, and Fantasy in F minor, Chopin, and furnished as a brilliant finale Liszt's concerto in E flat major, the orchestral part on the second piano played by Kurt Wan'cek. Mrs. Zendt first sang a touching song by Harriet Ware and then complimented a local composer, Arthur Olaf Andersen, with a sprightly interpretation of his "Maytime." In contrast to the light and summery pieces, she afterward gave the aria, "Dearest Name," from Verdi's "Rigoletto," showing her vocal efficiency advantageously. C. E. N.

Bispham to Return to Ocean Grove

David Bispham's recent recital at the auditorium, Ocean Grove, N. J., aroused such enthusiasm that he has been offered a return engagement late in August, following his series of Chautauqua appearances in the Middle West.

Mme. Olitzka at Ocean Grove

August 7 has been selected as the date for the appearance of Mme. Rosa Olitzka, the prima donna contralto of Chicago, for a song recital at Ocean Grove.

FIVE ORCHESTRAS TO PLAY IN PITTSBURG

Brilliant Symphony Season Assured Despite Absence of
Local Orchestra

PITTSBURG, July 22.—Another season of brilliant concerts will be given in Pittsburgh this Winter by leading symphony orchestras of the country, such as was presented last year, but larger and with more orchestras, according to the announcement made this week by members of the Pittsburgh Orchestra Association. The advisability of attempting to rehabilitate the Pittsburgh Orchestra has been considered carefully by the Orchestra Association, which was formed at the death of the old orchestra for the purpose of maintaining an organization which could revive an orchestra here, and it has been decided that it will be unwise to undertake to procure an endowment at this time. But in order not to deprive the public of symphony concerts the association will underwrite a series of brilliant concerts this Winter in Memorial Hall, Schenley Farms.

In a statement sent out to the guarantors and the members the Orchestra Association announces that it has been decided to give five symphony concerts at Soldiers' Memorial Hall, on the following dates: November 7, the Thomas Orchestra, with probably a violinist or cellist as soloist; December 11, Philadelphia Orchestra, with violinist or cellist as soloist; January 13, 1912, Philharmonic Society of New York, with Lhévinne, the pianist; March 16, Minneapolis Symphony Orchestra; April 8, Boston Symphony Orchestra. This program assures Pittsburgh of a musical season second only to what might be given by an orchestra of its own.

The Pittsburgh Orchestra Association Committee having the concert series in charge is composed of Dr. J. J. Eaton, Mrs. Frank Moore, secretary; William H. Donner, William Flinn, Dr. Arthur Hammer-schlag, A. M. Imbrie, H. H. McClintic, S. B. McCormick, Harrison Nesbit, F. F. Nicola, Enoch Rauh, H. C. Torrance, Frank Moore, Mrs. Lawrence Litchfield, Mrs. Enoch Rauh, Mrs. Josiah Cohen, Mrs. Charles L. Taylor, Mrs. John C. Slack.

Although the heated term is usually a period of stagnation in musical circles, this rule seems reversed as regards the Summer night concerts by the Pittsburgh Festival Orchestra, Hans Zwickey, director, at the Rittenhouse Roof Garden. The concerts are being uniformly well attended, and last Tuesday evening the "standing room only" sign was in evidence. Beginning July 27, Thursday evening of each week will be devoted entirely to soloists in recital. The initial recital concert will introduce three well-known soloists, Sophia Kassimir, soprano; Max Shapiro, violinist, and Blanch Sanders Walker, pianist. E. C. S.

American Violinist Plays for Kreisler

Jack Kasner, a young New York violinist, who has won much praise in Europe, had the honor of playing for Fritz Kreisler at the latter's home in Berlin the week before last, with Mr. Kreisler as his accompanist. He has been invited to play for Mr. Kreisler again when the latter returns from London.

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DELUSIONS OF MUSICAL MADMEN

A Physician's Record of the Effects of Overstrained Nerves and Overworked "Artistic Temperament"—A Lover Driven Mad by Music—A Visit from "Chopin"

[Dr. Forbes Winslow in New York Times]

MY first musical patient came to me half a good lifetime ago. Since then musical notes have been made in my diary regularly, and I never turn over the pages but I recall some interesting scene, composition or player well worth including in this series of recollections.

The first note I finger tells, I see, the sad tale of Ascher, the composer of "Alice, Where Art Thou?" He had overworked himself, and when I found him he was in tears because his nervous system was ruined and he could not play.

"Try this," I said cheerfully, placing a copy of "Alice" in front of him. "You can manage this better than anybody I know." The young man smiled and commenced to play, but all he played was discord. Having lost the controlling power of his fingers he could not strike the proper notes.

"Wait a minute!" he shouted. "Wait a minute! I'll do it!"

He failed, however, failed miserably. After several attempts he retired beaten to a corner of the room, and, bursting into tears, buried his face in his hands.

Soon afterward his reason forsook him and he died. I was present when the young man breathed his last.

"Dr. Winslow," said his father, "look at him. Look at my son lying there; and I have seen the Opera House at Berlin rise as one man to do homage to his glorious talent." Then the afflicted parent fell a-weeping on his knees by the bedside. But young Ascher took no notice. As his parent recalled his achievements he had passed away, another victim to overstrained ambition. I withdrew. Somebody was

softly fingering the notes of "Alice" on a piano in an adjoining room, and when, a few moments afterward, I peeped into the death chamber, the father was standing erect, listening and gazing lovingly at the wasted form of "Alice's" young creator.

A schoolmaster is the subject of my next musical entry. He wanted the world to recognize him as a composer, but the world would not, and its refusal turned his brain, and he had to be placed in an asylum. There he suffered for years with melancholia in its acutest form. He was automatic in all his movements, rarely spoke, and seemed unable to take any exercise. One day it occurred to an official to press him to play the piano. At first the patient just struck a note or two in an aimless manner and turned away, but in a few days, when he had been regularly coaxed, he took to playing very well. After a few weeks he began to compose songs for the use of the other inmates of the institution.

One day, while a little concert was in progress, at which he was the accompanist, and his fellow patients were singing his songs, he jumped up suddenly from the piano, stared wildly about him, and inquired what it all meant, and why were not B—there and C—, persons he had known outside. His reason had returned. I shall never forget his expression, nor that of the singers when they saw him led away. I am quite certain that had he not consented to return and play for the rest of the program the singers would quickly have become unmanageable.

And yet some persons like to say that England as a nation is not musical. I half wish sometimes that the charge was justified.

Music as Price of Love

Here, staring up at me from a diary of a few years ago, is an incident which I shall never forget. Two young people fell in love with each other, and all went merrily until, one day, the girl, who sang, expressed a wish that her lover could play. Anxious to satisfy her every whim, the young man immediately applied himself to

the task of learning to play the piano. He progressed marvelously. Very soon his natural talents and assiduous practice had made him master most difficult pieces, and there was no prouder girl in England than his fiancée.

But as time passed, and the lover went on practicing, the artistic temperament, which up till now had been latent, asserted itself with all its vigor, and as a natural result the girl was neglected. It was an easy step from this to occasional complete forgetfulness of her, and it was soon taken. Then the girl developed melancholia, and they brought her to me.

She is better now, but she remains single. Music drove her lover mad. When last I heard of him he was an inmate of an asylum, and was signing "Beethoven" to letters which he sent to friends outside.

But to me one of the most interesting features of music when associated with madness is the remarkably tranquillizing effect it produces. Raving maniacs very often will become suddenly subdued on hearing an organ or piano, and will remain silent throughout the playing. But the moment the music stops they are raving again. On the other hand, there are maniacs to whom music is as a red rag to a bull. One patient I had coolly intimated that if the music which was being played in the next room did not cease he would smash the instrument and the player to pieces.

He was an interesting patient. At first his mania was for singing. He sang at home, at his office, in the train, in the street, everywhere, in fact. One night a gang of roughs hustled him and he fell and injured his head. He never—so far as I know—sang again. But the strangest feature of the change was his sudden dislike for any kind of music.

A man in the city of London, a man holding a high and responsible position, suffered with a mania which made him join the musicians in the streets. He called on me regularly for a long time and he would tremble as he described the feelings which seized him whenever he heard a street organ or a band of strolling musicians.

"I shall join them," he said. "I shall join them one day, as sure as I'm alive. Then I shall be called mad, and I shall lose my place and then—" And he would finish the sentence with a gesture of despair and a flourish of the arms.

I kept him under observation for some months, but he became suddenly worse, and he devoted the brief time which elapsed before his death to thumping out unintelligible tunes on his American organ and walking round the room with his hat in his hand to solicit monetary recognition from imaginary auditors.

A Mad "Chopin"

I was busily engaged dictating correspondence one morning, when a man drove up to my door and informed the maid that he must see me at once. I bade him enter, and, almost rushing into the room, he inquired in a voice trembling with excitement, "Am I mad?"

"Of course, you're not mad," I answered, smiling. "Sit down. What on earth has put that into your head?"

"So-called friends," he sneered—"so-called friends. 'You're mad,' they cry—

'mad as Chopin was!' Ah!"—here he leaned forward and his voice fell to a whisper—"Ah! If they only knew! If they only had an idea that I am Chopin, eh? If they only knew! But they don't! They don't, and"—gripping my arm—"you'll promise not to tell them, doctor? You'll promise?"

I promised, and the lunatic, wearing a triumphant smile, drew forth a bundle of compositions from his coat pocket. "There you are," he said. "There you are. Look at those! All written by me. And I—I am Chopin!"

I looked them over, but, as I expected, found nothing except awful discord. As the only thing to do was to praise his work, however, I praised it, and predicted for him a brilliant future.

"But look here," I added with an apparent unconcern, "I should like to call upon you and hear you play these pieces one night. Give me your address."

"I never give addresses," he replied. "Never. I'm always moving. Chopin cannot live anywhere long. I am a genius. The world—it is ignorant. I will call again."

He gathered up his papers and bade me "Good afternoon," and I resumed my dictating. Who he was, whence he came, where he went, I did not learn. He never called again.

Maybe one day I shall come across him in an asylum, scribbling down compositions, inscribing "Chopin" at the foot of them, and, like so many other musical madmen, handing the worthless slips to visitors with the condescending graciousness of an emperor.

I cannot help thinking, now and again, that if it were not for the well-circulated stories about the insanity of our great dead-and-buried composers and musicians, I should have fewer of these strange visitors and patients. I know a young man who cannot conceive a note of real music, and in all probability will never be able to, yet so mad is his love for music and so saturated is he with the careers of our famous melody makers, that he will sit up the whole night long, just as the great ones did, and batter his brains for the chords which he fondly imagines he will strike. Twice has he turned his brain, and I shall not be in the least surprised if he becomes a hopeless musical maniac.

Perhaps the blame rests with his parents. I am convinced that several inmates of our asylums have only their parents to blame. One of the earliest musical notes in my diary concerns a girl—long ago dead—who, notwithstanding that she was entirely unfitted for a musical career, was trained for one. Her schoolmaster protested strongly to her father, but the latter was obdurate, and the girl, much against her will, commenced her studies. When they brought her to me she was a musical—or rather, unmusical—wreck. Her father said she had not been given a fair chance, and that this had preyed upon her mind. I said nothing. It was useless; the damage was irreparable.

To Sing for Hammerstein

Irene Langford, a soprano of the Aborn Opera Company, has received an offer to sing in Oscar Hammerstein's London opera house next season. She says she will probably accept the offer.

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FAMOUS ENGLISH CRITIC

Joseph Bennett Never in Sympathy with Developments after Wagner

Concerning the work of the late Joseph Bennett, one of the best known music critics of his day and generation, E. A. Baughman, writes in the *London Daily News*: "His misfortune as critic was that he was in his prime when a new movement in art came up for judgment. It was a movement against which all his musical training rebelled, for to the last he belonged by instinct and early training to the class of British musicians who begin their career as organists. All his musical friends were against Wagner, and especially Davison, the critic of the *Times*, one of the most brilliant of the men who have ever undertaken musical criticism in this country. Bennett, when I first met him in person, some 12 years ago, had a profound admiration for Davison, who was a real leading musical critic, and not merely a commonplace critic employed by a leading paper. Davison was a distinctive critic, however. While making himself the champion of the classical school down to Mendelssohn, he bitterly opposed Schumann, Brahms, Liszt and Wagner. He admired and understood the plinth on which the statue of modern music was being erected, but did his utmost to destroy the statue itself. One cannot help feeling that Bennett as a young man learned too much from his brilliant senior, but he was more tolerant of what he did not understand. Yet he did not follow Davison in basing his opinions on the music which had been accepted.

"This was probably a question of instinct and temperament. Joseph Bennett was thoroughly English in character, and he wrote for a paper which has always aimed at representing the opinions of average sensible folk. Of course, there is no room in music, or any of the arts, for average sensible people, and the views on music put forward in the *Daily Telegraph* when Bennett was its leading spirit would have paralyzed the progress of the art in this country, if a critic's views ever have any weight at all. Fortunately, no critic has the power of stopping the progress of an art. No one really understood this better than Bennett himself. He also understood the secret of good criticism—that the critic must express what he thinks. He was consistent in his attitude, and therefore his opinions had weight. He took a certain, clear view of music, and judged everything from that standpoint. In my early days he had become a kind of governor which prevented the machine of criticism from racing. In later days I rather fancy he imagined he was playing the part of a prophet in the wilderness, but he really never was a prophet. His whole strength lay in the fact that he was the mouthpiece for pre-Wagnerian music. His criticism was a real point of view held, no doubt, by many amateurs of his day."

Supporter of Amateur Orchestras Dead

Simon E. Bernheimer, a well-known music lover and supporter of amateur orchestras and bands, succumbed to an apoplectic stroke on Tuesday evening, July 25, while playing the bass drum in the Mystic Shriner's Mecca Temple Band. Mr. Bernheimer had furnished the finances for the Amicitia Orchestra and Band for many years, and was also connected with the orchestra of the Liederkrantz Society. He was sixty-two years old.

Death of Caroline L. Walker

ATLANTIC CITY, N. J., July 20.—Caroline L. Walker, a pioneer musician and for thirty years a teacher of piano and singing, of this city, died suddenly in Philadelphia a week ago. She retired from active work five years ago. L. J. K. F.

MISS ZEDELER WINNING LAURELS IN AUSTRALIA

Violin Soloist with Sousa's Band Matching Her Previous Successes in South Africa

Nicoline Zedeler, the artist pupil of Theodore Spiering, who is touring the world with Sousa's Band, is winning a great success in Australia at the present time. This triumph, coming immediately after the successful South African tour, where Miss Zedeler was hailed by many as the best woman violinist who had ever visited the country, is noteworthy.

The various critics in commenting on Miss Zedeler's work, speak not only of her



Nicoline Zedeler, Who Is Touring the World with Sousa's Band

technic, which is adequate for the most difficult compositions, but also of the sympathetic qualities of her tone, her virtuosity and the brilliance of her playing. They mention that her elevation of style and purity of tone made her work a big musical feature of each concert.

Her solo numbers on this tour have included the Saint-Saëns "Introduction and Rondo Capriccioso," the "Hejre Kati" of Hubay, the Wieniawski "Souvenir de Moscou," the Sarasate "Zigeunerweisen" and other brilliant numbers.

The band, after finishing the Australian tour, will sail for America and will make a trip entirely across the continent, with Miss Zedeler as soloist.

No Vacation for Charles W. Clark—Pupils Won't Allow It

Charles W. Clark, the American baritone, has just discovered that he will have to give up a vacation he had planned for the month of August. At the close of Mr. Clark's recent concert tour of America he agreed to spend June and July in Chicago to give instruction to a few of his old pupils and one or two others in the professional rank. Mr. Clark immediately found his pupils augmented to a surpris-

ing number and his hours of labor jumped. When he broached the subject of a vacation his pupils objected strenuously and Mr. Clark cheerfully accepted the situation. The end of August, however, will find this artist aboard ship bound for Europe, where he must fill numerous engagements in concert and song recital before returning to his studio in Paris for teaching. January, 1912, will find Mr. Clark in America again to make the most extensive tour of the United States and Canada he has ever undertaken.

SPIDERS, HORSES AND CATS AS MUSIC LOVERS

Distinct Sensitiveness to Musical Effects Displayed by Many Animals.—Lions Appreciative but Fish Are Not

The extraordinary musical sensitiveness of spiders has frequently been attested, says Taylor David in the *Illustrated Sunday Magazine*. Every one has heard of Pellisson's spider. Consoler of the unfortunate prisoner, it perished because it listened too closely to the captive's violin. The jailer saw it and crushed it brutally.

Grétry, the composer, speaks of a favorite spider which descended along its thread upon his piano as soon as he played it. When giving recitals at Brussels Rubinstein saw a large spider issue from the floor of the platform and listen to the music. He gave three concerts at the same hall and on each occasion the spider appeared.

Insects in general, though less sensitive to music, do not object to it. Fishes betray little or no interest in music. Everybody, on the other hand, probably knows that music is often used in order to attract snakes from their hiding places.

Horses are particularly sensitive to music. Guence, who carefully studied the matter, quotes the following curious fact: "In 1892 the Fifty-eighth Regiment of Infantry was making a military test march when the music struck up. The young horse of Captain De R— hastened forward and placed itself, in spite of its rider, behind the last rank of the musicians. Then it followed peacefully, giving obvious signs of pleasure.

"When the music ceased the captain was able to resume his place at the head of his company, but the band struck up again, and the horse, notwithstanding the efforts of Captain De R— to restrain him, galloped ahead and once more placed itself behind the musicians. This happened every time the band played."

Lions have been found to listen with marked joy to the piano. They appreciate the top notes and the middle register, but roar terribly when the bass keys are struck loudly.

Scarlatti, the Italian composer, owned a cat which loved to walk on the keys of a piano and struck certain notes in preference to others. The composer took those notes as the theme of one of his fugues, which, for that reason, received the name of "The Cat Fugue." M. Daubresse testifies that he has seen many cats walk up and down the keyboard, showing extraordinary pleasure at the sounds thus produced. The last named authority also tells of a dog that would listen intently and silently to all melodies, but displayed every symptom of pain and agony at the sound of a chromatic scale. This dog became quiet as soon as the melody was again taken up. It was only the succession of semitones that made so strange an impression upon it. Daubresse knew of another dog that was most fond of organ music, but which wailed terribly as soon as the Vox Celeste stop was used.

A memorial tablet for Otto Nicolai, composer of "The Merry Wives of Windsor," has been placed on the building of the Metropolitan Theater, Berlin, where he spent the last years of his life.

Frances Rose, of the Berlin Royal Opera, was one of the guest singers of the recent Wagner Festival Cycle in Stettin.

SINGS WAGNERIAN ARIAS AS SOLOIST WITH PRYOR'S BAND



Adele Krueger, Soprano

ASBURY PARK, N. J., July 24.—Arthur Pryor prevailed upon Adele Krueger, the soprano, to try the singing of Wagnerian arias, to the accompaniment of his band here Saturday night, and the new star of the concert stage rendered "Dich theure Halle" and other excerpts with marked success. Mr. Pryor always has big audiences, but the announcement of the appearance of the young New York artist had been well advertised by his manager, Donald Stewart, and the Arcade was packed to suffocation. Miss Krueger showed thorough understanding of the dramatic significance of the "Tannhäuser" music and delighted with her polished and singularly unaffected singing. The applause was so persistent that Mr. Pryor not only permitted but requested her to give an encore. She chose Oley Speaks's quaint little song "To You," the band arrangement of which was made by the Bandmaster himself.

Joan Manen, the Spanish violinist and composer, has written a new symphony entitled "Juventus," which Otto Lohse will try out in Wiesbaden this Summer.

Marie Delna, the contralto, is to sing at the Paris Opéra Comique next season.

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THE MEANING OF "ROSENKAVALIER"

[Continued from page 2]

has succeeded. The opening scene of the opera and the scene at the last, between Octavian, Sophia and the Princess, are surely pretty strong evidence of that fact.

The New Thing in "Rosenkavalier"

Yet the importance of Strauss's latest music lies not nearly so much in this as in the other fact of his newest artistic attitude. Strauss employs musical phrases as we employ verbal phrases and adjectives. Adjectives have their equivalents and their slight variations of meaning. Strauss, born *littérateur* that he is, knows thoroughly the dangers and the virtues of alliteration, of rhyme, of blank verse, and all the other devices of literary workmanship. He employs such devices, in music, with incredible ingenuity and force. The greatest authors in the world use the same words a great many times. It is not necessary, in the least, to claim that as absolute music the music of Strauss is new. As a matter of fact, much of it is, though scarcely any of it is new in the sense that Chopin, Debussy, Mozart are new. The new thing in the "Rose Cavalier" is not Strauss music, but his humor, his wide humanity and his expression of those qualities of himself. The significance of Strauss is greater, not lesser, because he is cultivating, not a fresh kind of melody, but a fresh art—and where is there to-day an art of similar dimensions and possibilities? One must go to

Rodin for a parallel. In his employment of his marvelous musical speech, originated for him in advance by former German masters, Strauss stands head and shoulders above his contemporaries. Whether his music lives or dies—and surely most of it will live—he has unrolled immense vistas for generation after generation to march forward in. He has seldom used his remarkable musical material so fully and so skilfully as in "The Rose Cavalier." Strauss's despotic sway in the domain of music, his magician's knowledge of that comparatively unexplored country places him, great as he is, less in the forefront of contemporaneous musicians than among the greatest thinkers and metaphysicians of this period. There are those who venture to estimate an age while that age, with its wonders, is still upon them. Let us not attempt such a thing with a man whose music, in the last analysis, may prove to be only a greatest existing critique of this crashing twentieth century! The only honest and intelligent thing to do, under such circumstances, is to open eyes and ears, and wait. Strauss has not failed, so far in his career, in accomplishing big things whenever he touched pen to paper. It is only logical to anticipate some similar feat with the "Rose Cavalier" and only sensible to assume a very receptive attitude toward the new work. For it is worth while to stand respectfully in the presence of genius.

Boston, July 16.

AN ESTIMATE OF MOTTI AS A CONDUCTOR

[H. T. Parker in Boston Transcript]

NOW, Motti, being established in his profession before the days in which "star conducting" had become an art of personality, found no occasion to cultivate interpretative idiosyncrasies. He was, so to say, all for the music as it stood on the engraved page. He had a just and honest faith that the composer had there wrought his design, therefore adjusted his details, there made the melodic substance, the harmonic background, the instrumental coloring, the dramatic and the poetic accent what he would have it. Motti had no wish to alter design and proportions, "values" or accents. He sought, rather, to overlook none of them. When he conducted in the operas of Wagner or of Mozart, or in the

symphonies of Beethoven or Berlioz, the pace that he chose disclosed and animated the melody; the large and essential design of the music stood clearly forth; each detail fell unforcedly into its place; the instrumental coloring was warmly and richly blended. He almost never fell into distortion or over-elaboration, though he had his liking for somewhat slow tempi in the operas of Wagner and in the slow movements of Beethoven. He gave to whatever music he undertook a very just eloquence. The listener felt that the conductor had studied it thoroughly and meditated and matured his understanding of it. There was thoroughness, there was authority, and both without a hint of meticulous dryness. The conception was large and full; the expression masculine and firm. In concert

and in opera house conductors are always trying to make the end of the overture to "Tannhäuser," for example, sound as it never sounded before. Some try to emphasize and enhance certain instrumental voices, like the proclaiming trombones. Others are not content unless they are endlessly varying the march of the music, quickening it at one instant, retarding it at the next. Motti resorted to none of these devices. He merely held the music to its mounting course; he merely affirmed and concentrated its sonorities. Yet no conductor of our time seemed to end the overture with such magnificence of glowing tone, with such richness of emotion.

Motti passed for a German conductor because he did his most notable work at Bayreuth, at Carlsruhe (where he made the little opera house of a little German city famous), and at Munich. In fact, by birth, by blood, and by temperament he was an Austrian. He was born near Vienna, and Vienna nurtured him as a youth and a musician. Thus he escaped the heaviness and the pseudo-solemnity that sometimes characterize the North-German mind and spirit. He had a Viennese alertness of temperament, elasticity of spirit, and finesse of wit and speech. His conversation, as those that knew him in the Winter he spent in New York like to recall, ran gayly and brightly. He was quickly resilient to every impression; he was acute and now and then a little whimsical in his judgments of men and things—of the humbuggery of the great and good Heinrich Conried, for example. In his conducting and in his daily walk and conversation he knew the worth—and he could sharpen the point—of innuendo. Perhaps, from this Viennese, rather than German, mind and temperament came a quality that distinguished him among the German conductors of his time—his liking for French music, his understanding of it, his success with it.

A Whistling Language

[By Harvey Peake]

A writer in the London *Telegraph* has brought to light a whistling language, of which a very learned volume has been written by a French traveler, M. Lajard. This work was of sufficient importance to occupy the attention of the Paris Academy of Sciences. One's first idea of the subject would be that a language of this character would probably consist of a number of signals, somewhat similar to those used by boys when at a distance from each other. Such, however, are not the limitations of this mode of communication. It is in the Canary Islands that people whistle instead of speaking when they hold converse with each other, nor is this language a mere set of conventional sounds. It is composed of words, as it were, like any other language, and the inhabitants of the Canary Islands attain great proficiency in it, so that they can converse on all sorts of subjects. The whistling noise is produced by placing two fingers inside the mouth. Mr. Lajard declares that the language has a great affinity with Spanish, being, in fact a sort of whistling Spanish. He has jotted some of it down in a sort of musical notation, and it is found that any given sentence has exactly one syllable more than the equivalent sentence in Spanish, the extra sound being accounted for by the fact that the first syllable serves as a mere explanation designed to attract the attention of the person addressed. M. Lajard became sufficiently proficient in the language to converse with the natives.

YOUNG PEOPLE'S CONCERTS

Symphony Series for Their Benefit to Be Given in Minneapolis

MINNEAPOLIS, July 20.—A movement has been started to organize symphony orchestra concerts here for young people similar to the Damrosch concert in New York City. A number of prominent women met in the Woman's Club rooms and formed a permanent organization to take charge of the matter. The plan is practically an assured success.

The board of directors elected includes Mrs. Elbert Carpenter, whose husband is president of the Orchestral Association, and who is supporting Mrs. Carpenter in her plan; Mrs. Horace Lowry, Annie Wells, Mrs. George Chase Christian, Mrs. Benjamin Woodworth, Mrs. William Albee, Mrs. John Crosby, Frances Janney, Mrs. Charles C. Webber and Mrs. Harry Jones, the latter acting *ex-officio* as president of the Thursday Musical.

Sixty-eight women signed the charter and it may be decided to extend the charter membership beyond the limit of 100, as first intended.

The following officers were elected: Mrs. George Chase Christian, president; Frances Janney, vice-president; Anna Wells, secretary, and Mrs. Charles Webber, treasurer.

Beginning in November the concerts will be given on alternate Friday afternoons. Symphony Orchestra, will give explanatory notes of each number on the programs, which are to be chiefly educational.

The women who have taken up the plans are leading supporters of the Minneapolis Symphony Orchestra. E. B.

A French Claim to Albert Spalding

[From Le Soir, Paris]

Although born in America, Albert Spalding has acquired in France his papers of naturalization because of the Latin formation of his musical genius, by his exquisite sensibility, by his admirable comprehension of the classics—of which he is to-day the best interpreter. A pupil of Lefort, of Paris, he has also won artistic rank in Italy, where the Bologna Conservatory awarded him the honors of a professorship. He is, therefore, equally possessed of the highly refined Italian culture. Nevertheless, he has remained very French, this American, by his highly straightforward playing, by his restrained technic, his certain taste. These are the qualities characteristic of our race, and which he will cause to triumph again in the United States during his approaching tour.

The Berlin Society of Music Lovers will give a memorial concert for Gustav Mahler next season at which Mahler's Second Symphony will be played, under Oskar Fried's direction.

Heinrich Zoellner has composed a new opera with an Egyptian theme.

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NOTHING THE MATTER WITH CARUSO'S VOICE

His Trouble All the Work of
a Press Agent, Tenor
Declares

There is and has been absolutely nothing serious the matter with Caruso's voice—at least according to the very express statements of the tenor himself made in Rome to an interviewer for a New York newspaper. All the talk about his voice has been manufactured, says Caruso, for advertising purposes, and it was his press agent who advised him to do it.

"There is nothing the matter with my voice," said the tenor. "I consider myself the happiest embodiment of what is best in both the Italian and the American spirit. I have bowed to many an American institution. One of these was the press agent.

"For a long time I spurned the idea of hiring one. I said I did not need one. Then, one day Oscar Hammerstein explained to me that not only did I need one, but I needed one badly. He said that every one in public life, be he a clergyman or a university professor, should have a press agent.

"Oscar, who himself is one of the greatest of press agents that ever disturbed the mind of a city editor, has one to boost him along that he may boost others.

"First I offered to engage Hammerstein himself, but he said no, that he could not work for me, as he made a specialty of women stars and just then had a two years' contract with Mary Garden. Then I got one. I took the best I could get.

"Now, the first advice my press agent gave to me was, 'Speak hoarsely to your friends, but don't commit yourself as to the condition of your voice. The world is getting accustomed to your magnificent voice and some day it may not have any more interest for the theater-going public. The only way to retain your popularity is to make the world believe that your voice is gone.'

"Now, last year this simple trick worked wonders with the international public, and this year I shall first fill my engagements at the Vienna Imperial, then in Berlin, and later I shall return to America. I think the work of the press agent will have its effect in the amount of interest in these engagements."

Arens' Pupil Wins Favor in Indiana

One of the most successful soloists at the concerts of the recent Indiana Music Teachers' Convention in Shelbyville, Ind.,

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was the young baritone, Carl Morris, a pupil of F. X. Arens. Mr. Morris sings with much poise and finish and the uninformed could not but believe that he was an experienced artist. His voice is of beautiful quality and his enunciation remarkably clear. The audience gave full recognition to his talents. He is to sing at the first concert of the People's Symphony Orchestra in Carnegie Hall, New York, on October 15, when the program will be devoted entirely to Liszt. The Hungarian folk songs which Liszt uses in his "Hungarian Fantasy" will be his contribution to the program.

A SINGER VERSATILE IN FIELD OF BOTH OPERA AND CONCERT



Lillie Dorn, Dramatic Soprano

A dramatic soprano known abroad as well as in this country, where she has been engaged for two years on the light opera and concert stage, is Lillie Dorn, who spent all of last year giving concerts in the West. She is under contract for the next two years to tour in concerts in this country under the management of L. E. Behymer, of Los Angeles. Miss Dorn came to this country two years ago after a season in grand opera and concert in Germany, and during her first year here proved her ability as an exponent of prima donna rôles in operetta in the productions of the Messrs. Shubert. She is the daughter of musical parents and obtained her musical education in Vienna. Her debut in grand opera was made as *Elsa* in "Lohengrin" as the result of a trial before Angelo Neumann, director of the German theater of Prague. She is said to possess an attractive personality as well as vocal charm and thorough grasp of enunciation in German, French and English. She has been eminently successful as a *lieder* singer and as an interpreter of the songs of Brahms, Schubert, Schumann, Hugo Wolf, Richard Strauss and many others.

ROME STILL APPLAUDING TOSCANINI

His Interpretation of Verdi Mass Fervently Approved, but His Importation of Violinists Stirs Objections

ROME, July 15.—The final performance of Verdi's Requiem Mass was received with the utmost enthusiasm at the Augusteum on July 9. Everybody engaged in the execution of the production was applauded from Toscanini, Cecilia Gagliardi and tenor Martinelli down to the men and women of the chorus, and the musicians of the orchestra. The auditors, it is true, did not all belong to the aristocracy, for it was a cheap night, and they showed their appreciation of the musical treat with genuine Italian force and fervor. Toscanini was frantically called for several times after the conclusion of the Mass, but he did not appear. He is now taking a well-deserved rest, but it is expected that, on the invitation of the Exposition Fêtes Committee, he will soon conduct a symphonic concert in the Festival Hall in the Piazza d'Armi.

Several American visitors to Rome were at the Casino recently to hear Giordano's "Fedora," and they came away delighted with the performance. One of them told me that the younger tenor, Giovannelli-Gotti, was wonderful both in voice and action. The *Fedora* who was Signora Nella Zinato, was also remarkable in the second and third acts. At the Costanzi, the "Sogno d'una Notte di Mezza Estate," of Shakespeare, with Mendelssohn's music, rendered by the orchestra of the Augusteum, was given with success on July 10. The conductor for the music was Giovanni Zucani.

Some jokes are going around in Roman musical circles over the denial of Richard Strauss about his co-operation with Gabriele D'Annunzio. He said in the Munich paper, the *Neueste Nachrichten*: "I have not proposed that D'Annunzio write me a libretto. I am composing for nothing of his. It is true that I have put many things in music, but never gherkins preserved in vinegar. Some of D'Annunzio's enemies in the Roman press, are highly relishing the 'gherkins' or 'cucumber' jibe.

There was one hitch in the paying of tributes of homage to Toscanini in connection with his production of Verdi's

Mass. It is complained in some places that the famous conductor has cast a black slur on the Roman school of violinists, which has such able and sufficient masters as Monachesi and Pinelli. This is how the "slur" was cast: During the rehearsals for Verdi's Mass, the two principal violinists of the orchestra of the Augusteum, Fattorini and Zuccanini, became indispensed and had to give up work. Conductor Toscanini was much perturbed about this, but was told that he need not be so, because he could find two other good violins in his orchestra. He did not go to the orchestra for his men, but sent for Zanimboni, of Bologna, and Comuni, of Piacenza, two celebrated masters who required, and obtained, a large sum of money for their services. One music paper is very angry about all this, and boldly states that the men called from other cities by Toscanini were not up to the standard of efficiency required; that equally good men could have been found in Rome; that Verdi's Requiem does not present any wonderfully difficult instrumentalization, and that it was utterly useless "to call in two Paganinis of the twentieth century. And what Paganinis they were when put to the test!" Evidently, Conductor Toscanini must be more careful, for it is easy to offend the susceptibilities of Roman music critics and others who object to the intervention of musicians from distant cities in circumstances such as those described. The two men, one from Bologna, the other from Piacenza, were actually designated as "forestieri," strangers, or foreigners.

As already stated, Camille Saint-Saëns is coming to the Casino in September, to superintend a festival performance of his "Samson and Delilah."

WALTER LONERGAN.

André Messager, one of the Paris Opéra directors, will devote his vacation to completing a new opera entitled "Sister Beatrice," based on a story by Charles Nodier, which will have its *première* at Nice.

D'Albert's "Tiefland" is winning a new series of successes in the Balkan States.

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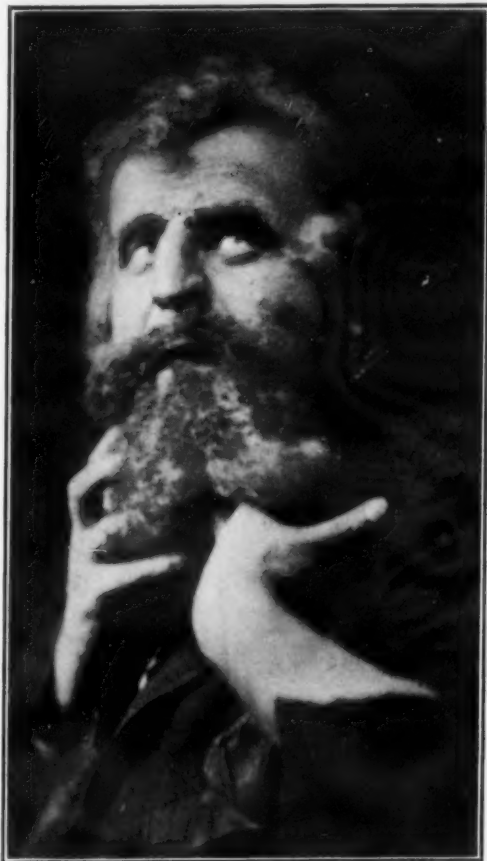
WILL MAKE DICKENS CHARACTERS LIVE

Mortimer Kaphan to Give His Impersonations in Many Concert Courses

MORTIMER KAPHAN, who tours this country under the direction of Walter J. Lowenhaupt, will appear the coming season in his Dickens characters and will perform in New York City on the Dickens Centennial Anniversary at Carnegie Hall. Mr. Kaphan will appear on many concert platforms during the season and his work will lend diversity to numerous music courses.

Only a favored few now living heard Charles Dickens as a reader in this country during the Winter of 1867-68, and only a very few remember his first night in Boston, December 2, 1867, and his memorable farewell night in New York at Steinway Hall on April 20, 1868. It is now about forty-one years ago that Dickens died, but his marvelous characters still live with us. Mr. Kaphan, who has won recognition for his histrionic abilities in the past, has devoted much time to a profound study of Dickens, working out every minute detail in the way of character-study and taking a personal interest in all the literature that has been written since the great novelist's death. He has made all the characters live and has missed no opportunity to gain a closer acquaintance with the work of the great novelist, and it is fitting that the tour is to be made during the coming year, which is the centenary of Dickens's birth. Mr. Kaphan has had the best of instruction and is an authority on dramatic productions, having done work not only as an actor but also as a manager. Of his work a well-known critic has written: "I thought I knew my Dickens, but I have you to thank for enabling me to penetrate into the very heart of *Micawber*, *Fagin* and the other characters."

Mr. Kaphan's portrayals reveal the characters in a new light, it is said, so that his audiences take a new pleasure in cherishing the companionship of every member of the famous gallery of unique characters. The portrayals have won praise not only as being entertaining, but as highly educational. For a number of them he has planned a musical accompaniment, written for him by well-known musicians and at



Mortimer Kaphan as "Fagin"

some of his appearances he will present them in this manner. He moves his audiences to laughter with *Pickwick*, changes dramatically to the character of the brutal *Bill Sykes*; responds to the indomitable optimism of *Micawber*; spreads thrills at the tragic fate of *Sydney Carton* or portrays the *Old Grandfather* and the death of *Little Nell*. The clammy touch of *Uriah Heep* is also made manifest and the old Jew Fagin represents one of Mr. Kaphan's most admired pieces of portraiture.

That Dickens has a hold on all lovers of great literature is accepted and his works will live to the end of time. Colleges and universities throughout the country are seeking the services of Mr. Kaphan, and many engagements have already been closed by his manager, Mr. Lowenhaupt. Mr. Kaphan will be heard in all the principal cities in the United States.

VICTOR HERBERT'S RECIPE FOR LIGHT OPERA

(Victor Herbert in New York American.)

WITH the announcement of my new opera, "The Enchantress," I have found, judging from inquiries that have been made of me, that there is a great deal of ignorance on the subject of light opera making which I might easily dispel.

The prevailing opinion seems to be that the composer is a sort of musical magician, who, after making due oblation to the muse, proceeds to be struck by lightning flashes of inspiration and creates on the spur of the moment. Then it is generally supposed that the verses are written to fit the music, which is reversal of the usual rule, as the words are the guiding factors in the movements of the melody.

First in the creation of any light opera comes the contract, or order from some manager or star, accompanied, in the case of an established composer or librettist, by a cash deposit in the form of advance royalties. As to the collaboration of composer and librettist, customs differ. Some librettists show merely the lyrics, from which the composer is to gain his idea of the opera and the quality of the music to be supplied; generally, however, he gives his fellow-worker the book as fast as it is written, so he may gauge the spirit of the

entire thing. At allotted intervals in the libretto occur the musical numbers with which he has principally to deal.

In the composition of light opera I follow the Wagnerian method to a certain extent. For the principal thread I use a left-motif, which recurs as the story develops and figures prominently in the finale. No matter how tenuous the theme every light opera must have a backbone, otherwise it is an indeterminate thing, which never arrives at a consistent and convincing climax. As the plot to the libretto, so the leit-motif to the score, binding the entire composition into a musical whole. Having once settled the form of the score, the composer must study the sequence of the numbers, their sentiment and subsequent development.

The composition of light opera is no more beneath the dignity of a scholarly musician than comedy to a dramatist who can write tragedy. The former appeals to and consequently influences more people, and as regards light opera it requires quite as much skill and inspiration as heavier forms of music.

We hear a great deal about the so-called decline of light opera, and some go so far as even to predict the day when it will be extinct. But we have had light opera for more than two hundred years and it will continue to flourish in our midst.

"I do not think that light opera is on the decline. Those who sigh for the palmy days should take the trouble to compare the scores of some modern light operas with those that were popular some years ago. Although the American composer has labored under difficulties and disadvantages his work on the whole compares favorably

with the best produced on the Continent. There is some indication of a light opera renaissance and the American composer will be ready to meet the demand.

To analyze the desires of the music-loving public and offer a forecast of what it wants is very hard. The opulence of the people and the luxury which prosperity has begotten in the last decade have forced managers to make more ornate productions, but they cannot cover the defects of an inane and trivial story and an unmelodious score; a well constructed and coherent lyric work is necessary to achieve success.

Genuine light opera may be compared to its parallel of the dramatic stage, the romantic play. In the structure of both are nicely balanced the elements of comedy, love and romance. My new opera, "The Enchantress," on which I am now working, will, I think, be my masterpiece in every way, as I have never had so many varied inspirations to bring forth the best that I can express.

Summer Engagements for Reed Miller and Nevada Van der Veer

Reed Miller, tenor, has had his Summer's vacation interrupted because of Evan Williams's illness abroad, which compelled him to accept an engagement to sing at the Knoxville Festival the week of July 15. On August 5 he will sing the "Stabat Mater" at Round Lake, N. Y., and from August 10 to 13 will be the soloist at the Summer festival in Rochester, N. Y. In addition to these dates Mr. Miller has also booked engagements in New York with the Oratorio Society, with the Handel and Haydn in Boston, the Apollo Club in Chicago, in Cleveland, Evanston, St. Louis and other cities.

Nevada Van der Veer, contralto, will also appear on August 5 at Round Lake, and both Mr. and Mrs. Miller will make the Fall and Spring tours with the Frank Croxton Quartet.

Schumann-Heink's Roles in Munich

Word comes from Europe to the New York office of the Quinlan Agency that a contract has just been arranged by which Mme. Schumann-Heink will sing at the following performances at the Grand Opera at Munich: August 2, *Erda*, in "Rheingold"; August 3, *Waltraute*, in "Die Walkure"; August 5, *Erda*, in "Siegfried"; August 7, *First Norn* and *Waltraute*, in "Götterdämmerung." On August 18, 19, 21, 23 the "Ring" will be repeated, with Mme. Schumann-Heink in the same rôles. On August 28 she will sing *Magdalena*, in "Meistersinger," and September 1, 2, 4, 6 in the "Ring" for the third and last time.

Nordica Tour Extended to California

The demand for Mme. Nordica's concert appearances in California has been so urgent and persistent that Manager Frederic Shipman has decided to open the diva's Fall tour two weeks earlier than previously planned in order to include that State. The tour will embrace the same territory through western Canada that Mme. Melba toured so successfully last year under Mr. Shipman's management, and also Minnesota, Wisconsin and Illinois. The two additional weeks in California will make a most comprehensive Fall tour, consisting in all of more than thirty concerts.

Strauss to Conduct at Mozart Festival in Munich

MUNICH, July 15.—It is stated here that Richard Strauss has agreed to conduct part of the forthcoming Mozart Festival, thereby conceding to the wishes of many art lovers, including Prince Ludwig Ferdinand, of Bavaria, and Chief Burgomaster von Borscht, who had made their request in a petition to Strauss.

O. P. J.

MR. SULLI AT NEW ROCHELLE

His Dog "Lohengrin" Helping Vocal Teacher to Enjoy Vacation

Giorgio M. Sulli, the New York singing teacher, has been spending his Summer vacation in his New York country home at New Rochelle. Much of his time is spent in his garden and in long walks with his favorite dog, "Lohengrin." The dog was named after the hero of Wagner's opera because of what Mr. Sulli calls his likeness to the Knight of the Swan.

Mr. Sulli's teaching in New York has so increased during the past year that he has been compelled to give up his Bridgeport



Giorgio M. Sulli with His Dog "Lohengrin"

studios, and will in the future devote all his time to his classes in this city. During the last year he has prepared many pupils for work in concert and opera, and several of the best have obtained operatic and church engagements. During the Summer he is devoting a couple of days a week to coaching and preparing his advanced pupils for their Winter's engagements.

English Baritone for Savage

Lewys James, the English singer, has been engaged by Henry W. Savage for the cast of Puccini's "The Girl of the Golden West." He will be an alternate for the rôles of *Sonora* and *Rance*. Although spoken of as an English singer, Mr. James is a native of Aberdare, in Wales. He began work as a pitboy in a coal mine at the age of twelve years. The manager of the Carl Rosa Opera Company chanced to hear him sing at Cardiff, gave him an engagement and after two months' stage experience made him principal baritone of the company. He was with the Thomas Beecham Opera Company throughout its season at Covent Garden and His Majesty's Theater in London. Mr. James has a repertoire of sixty operas, including *Hans Sachs* in "Die Meistersinger," "Eugene Onegin," by Tchaikowsky, *Marcel* in "La Bohème," *Scarpia* in "Tosca," *Sharpless* in "Madama Butterfly," "Figaro," "Rigoletto" and others.

MYRTLE ELVYN ONCE MORE TO TOUR AMERICA

AMONG the pianists who are announced to make American tours this next season is Myrtle Elvyn, the young American, who has been concertizing in Europe the past season.

Miss Elvyn was born in Texas and studied in Chicago under Carl Wolfsohn and in Berlin under Leopold Godowsky.

After finishing her studies with the latter teacher she gave concerts for three years in Europe, where she achieved astonishing success. Her debut was made at the Bee-

thoven Saal, Berlin, in December, 1904, with the Philharmonic Orchestra, and in the season of 1907-08 she made a tour of fifty concerts in the United States.

Her playing is characterized by excellent control and also by a great deal of fire and temperament. Her technical equipment is most complete, and her musicianship such that she ranks high as an interpreter. Her undoubted standing as an artist will give her many appearances with the best orchestras of America.

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ENTIRE PROGRAM OF CALIFORNIA MUSIC

It Delighted Delegates to National Educational Convention in San Francisco

SAN FRANCISCO, July 17.—Music was given an important part in the forty-ninth annual convention of the National Educational Association which was held in this city last week. Two days were devoted to sessions of the Department of Musical Education, the president of which was Elsie M. Shaw, supervisor of music in St. Paul; vice-president, C. A. Fullerton, professor of music in the State Normal School in Cedar Falls, Ia.; secretary, Estelle Carpenter, superintendent of music in San Francisco. The local committee was composed of Estelle Carpenter, chairman; Mrs. Mary McGlade, Estelle Houghton. The two morning and one afternoon sessions were devoted principally to important and interesting talks relative to musical education by eminent educators throughout the East.

A recital and reception were tendered the visitors on Friday afternoon. By the rendition of a program devoted entirely to California composers San Franciscans, as well as the visitors, were brought to realize what able composers there are in this community. The soloists who so delightfully interpreted the works of the composers were all heartily received.

It was unfortunate that larger auditoriums were not procured for these sessions, as it proved that the demand for admittance was so large that hundreds were turned away. The announcement at Friday's concert by Miss Carpenter that the program would be repeated the following afternoon brought out rounds of applause. The California program was as follows:

Arthur Fickenschner—Songs: (a) "Where Go the Boats," words by Robert Louis Stevenson; (b) "The First Kiss," words by Gobel; (c) "The Winds," words by Robert Louis Stevenson; (d) "The Brass Band," words by Charles Keeler; sung by Mrs. Arthur Fickenschner, accompanied by Mr. Fickenschner. H. B. Pasmore—Songs: (a) "The Message," sung by Mrs. Joseph Mora, accompanied by the Misses Pasmore; (b) "Love's Annals," sung by Sophie Rottanzi, accompanied by the Misses Pasmore. Albert Elkus—Piano solo: "Four Pieces in Folk tone," played by Stella Elkus. William H. McCoy—Songs: "Prayer and Duet," from opera "Cleopatra," sung by Catherine McCoy and Ernest McCandish, accompanied by Mr. McCoy. Anna Belle Wythe—Songs: (a) "Sunset By the Sea," (b) "Prayer," (Robert Louis Stevenson) sung by Wilfred Glenn, accompanied by Wilbur McColl. Edward F. Schneider—Violin solo: (a) "A Midwinter Idyl," (b) "Romantic Fantasy," played by Elsie Sherman, accompanied by Mr. Schneider. Edith Simonds—Songs: (a) "My Songs Are Incessant," (b) "Just a Little Story," (c) "Anthem of the Sea," (words by Charles Keeler), (d) "Fairy Bells," sung by Mrs. Grace Davis Northrup, accompanied by Edith Simonds. Theodore Vogt—Songs: (a) "Ich Liebe Dich," (b) "A Canadian Lullaby," sung by Mrs. Anna Covert, accompanied by Theodore Vogt. H. B. Pasmore—Cello solo: "Barcarolle rendered by Dorothy Pasmore, accompanied by Suzanne Pasmore. Samuel Savannah—Songs: (a) "The Four Seasons," (b) "Ocean Lullaby," (c) "The Crested Jay," (words by Charles Keeler), sung by Mrs. Arthur Fickenschner, accompanied by Mr. Fickenschner. H. B. Pasmore—Arrangement of violin solo: "Baby Bunting," played by Mary Pasmore, accompanied by Suzanne Pasmore. Kathleen de Young—Songs: (a) "Castles in the Air," (b) "Morning o' March," (c) "Sylvia's Lips," sung by Mrs. Carried Brown Dexter, accompanied by Dr. Stewart. Dr. H. J. Stewart—Songs: "Legends of Yosemite," (words by Allan Dunn), sung by Mrs. Lillian Birmingham, accompanied by Dr. Stewart. John Haraden Pratt—Trio in G Major, for piano, violin and violoncello, played by the Misses Suzanne, Mary and Dorothy Pasmore. John Metcalf—Songs: (a) "O Sing, Ye Birds," (b) "Hark As the Twilight Pale," (c) "Little House o' Dreams," (d) "Love and Springtime," sung by Mabel Rigelman, accompanied by Mr. Metcalf. Wallace Sabin—Selections from "St. Patrick of Tara": (a) "A Voice of the Winds" (Long and Johnson), (b) "The Two Ships" (Bret Harte), sung by Wilfred Glenn, accompanied by W. F. Husband.

Among the addresses were: President's address, "The Relation of Public School Music to the Music of the Community," Elsie M. Shaw; "Some Mistakes in Music Teaching Which the Viewpoint of the Child Would Correct," Julia E. Crane, Normal Institute of Music, Potsdam, N. Y.; discussion, Victorine Hartley, Berkeley; "Music in the Colleges," Arthur Foote, Boston; Discussion, Frederick E. Chapman, director of music, Cambridge, Mass.; "The Relation of Music to School Activities," Ida M. Fisher, director of music, State Normal School, San José, Cal.; "Public School Music and Our National Speech," Mrs. Frances Elliott Clark, Camden, N. J.; "The Opportunity and the Responsibility of Normal Schools in Public School Music," C. A. Fullerton, professor of music, Iowa State Teachers' College, Cedar Falls, Ia.

The French people of this city in their celebration of July 14 gave a musical and literary program in the Auditorium, which was much enjoyed by the thousands who thronged the hall. The orchestra under its director, Victor Hue-Paris, rendered several patriotic selections. Julie Cotte sang "It Was a Bird That Came from France," and Mrs. Richard Rees gave "Star Spangled Banner." A feature of the program was the "Chant de Rupert," by Mrs. Rees, Miss Cotte, Marcel Perron, G. Tessier, A. Mesmer, Louise Perron and a chorus of children's voices, the number staged and sung in the same way as in 1794. A horn solo was played by Joseph Weiss, pupil of Professor Hue-Paris, and "Petits Enfants aimez la République" was sung by Miss Perron and the children's chorus. The "Marseillaise" was sung by M. E. Bourmizeau, and the chorus closed the musical program amid enthusiastic applause.

The Greek theater at Berkeley has resumed the Sunday half-hours of music with the opening of the Summer school. Yesterday's program was given by Esther

Louise Houk, who is associated with Arthur Foote at the Summer session of music at the University of California. Among Miss Houk's numbers were Gounod's "O Divine Redeemer" and "The Year's at the Spring," by Mrs. H. H. Beach. She was accompanied by Frederick Maurer. R. S.

CANADIAN CONCERT SINGER WHO ALSO STARS AT ROWING



Mabel Beddoe, Canadian Singer and Expert in Rowing

Mabel Beddoe, the Canadian mezzo-contralto, who has done a great deal of singing in Toronto and other large Canadian cities the past season, and who has many engagements already arranged for next season, is spending the Summer at her Summer home, Lake Muskoka, Ont., Can. In addition to her musical work, which is largely devoted to the preparation of her repertoire for the coming concert season, Miss Beddoe devotes much time to such athletic sports as swimming and boating. For the last several years she has annually won the ladies' championship in rowing, and this year again successfully defended her title.

Busy Season for Lilla Ormond

Lilla Ormond, the mezzo-soprano, has had many engagements booked for her by Manager R. E. Johnston. She will have three appearances with the Boston Symphony Orchestra; will be one of the principal soloists at the Maine Festival and has been engaged by different clubs and societies in Newark, Eau Claire, Racine, Appleton, Oshkosh, Duluth, St. Paul, Ottawa, Montreal, Quebec, Marlboro, Milton, Birmingham, Talledega and New Orleans. She has also been engaged by the Rubinstein Club of New York and will have two private New York engagements at the Plaza Hotel.

Women Providing Birmingham with Summer Concerts

BIRMINGHAM, ALA., July 20.—Thanks to the untiring efforts of Mrs. Victor Hanson, president of the Music Study Club and her able committee, Birmingham is having music in the parks this Summer. What should be a municipal affair is conducted by a few public spirited women who are giving a concert every night in the week and Sunday afternoon, as compared with three every week last Summer. Signor Nappi is leader. C.

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MME. SODER-HUECK SAILS

European Vacation Follows Highly Successful Season as Voice Teacher

Mme. Ada Soder-Hueck, the contralto and singing teacher, has just closed an extremely successful season in New York, and sailed early this month on the *Bremen*, accompanied by a number of friends.

Mme. Soder-Hueck's teaching, and especially her coaching of German opera airs and songs, have won for her international fame. She combines the rare gifts of a thoroughly competent teacher and an equally brilliant singer, of whom Marianne Brandt, of Viennese fame, once said she had one of the most beautiful voices that she had ever heard.

As proof of Mme. Soder-Hueck's success as teacher, it is stated that one of her pupils, who used to go every Summer to Paris to study under Dossert, has abandoned these trips to study with Mme. Hueck. Other pupils have come from as far as Texas and California to benefit by her tuition. Mme. Soder-Hueck will spend the Summer abroad and resume her teaching on September 15. It is possible that she may yield to the constant urging of managers and take up concert work.

Agnes Kimball Resting in Indiana

Agnes Kimball, the soprano of the recent Victor Herbert tour, and who has been engaged for the six weeks' Fall tour of the Frank Croxton Quartet, is visiting her old home in Indianapolis, where she will remain during the Summer preparing for her next season's concert work. Mrs. Kimball finished her present season with her week's engagement at the Knoxville Festival, where, with other noted soloists, she achieved a great success.

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Professor William P. Bigelow, teacher of music in Amherst College, is to have charge during the coming season of the music in Amherst High School.

Mrs. G. W. Critten, of Minneapolis, is at present in London studying singing with Georg Henschel. She will return to her home in the Fall to do recital and concert work.

Vocal pupils of Mrs. A. C. Lawrence, of Muskogee, Okla., gave a studio recital on June 29, the program including songs by Weber, Tosti, Secchi, Wilson, Seeling, Arne and Temple.

Henry A. Penfield, of Meriden, Conn., has been elected to the position of choir-master of the Presbyterian Church, Providence, R. I. He was formerly well known as a singer.

Adele W. King appeared as cornet soloist at the park concerts in Baltimore this week, given by the City Park Band under the direction of Daniel Feldmann. Miss King is a pupil of Mr. Feldmann.

Paul Althouse, tenor, of Philadelphia, with Mrs. Anna Shill Hemphill, pianist, gave a recital recently at Atlantic City for a local charity and another with members of the Atlantic City Crescendo Club.

Louis Kroll, the Atlantic City pianist and conductor, has been giving successful recitals in Berlin and Munich of late. Assisting him is his wife, Angeline Ostrander-Kroll, contralto, a pupil of Oscar Saenger.

Mlle. Elli L. Victoros and a company of Greek dancers made their first appearance in New York at Carnegie Lyceum July 19 in a series of classic Greek dances that evidently pleased an audience composed almost entirely of Greek-Americans.

Henry Gordon Thunder, the organist and choir director of Philadelphia, has joined the music colony at Chelsea, near Atlantic City, and gives informal musicales at his cottage. He is frequently assisted by his son, H. Sylvanus Thunder, pianist.

Concerts have been given recently at the Hotel Champlain, Lake Champlain, by the Troy Vocal Society. Some of the choral works sung were by Altenhofer, Sederberg, Weinzierl, Mendelssohn, Genee, Grieg, Lassen, Strauss and Schubert-Liszt.

Mary V. Cunningham, soprano, was soloist at the concert of the Pittsburgh Festival Orchestra in Pittsburgh on July 20. She sang Foerster's "Ave Maria" and Gounod's "More Regal in His Low Estate" with excellent effect. Her singing called forth much applause.

J. Warren Andrews was heard in an inaugural organ recital at the Calvary Baptist Church, New York, on July 12. Mr. Andrews's program included works by Bach, Martini, Gounod, Handel, Faulkes, Batiste and Hesse. He was assisted by Ray C. Nagel and Elizabeth Loupe, organists.

The piano pupils of Katherine Morgan, of Houston, Tex., are planning to give a Liszt recital October 21. This will be one of the first musicales of the season in Houston and much interest is being taken in it, in that a comprehensive program will be given commemorative of the Liszt centennial.

Laurentienne Dozois, a Montreal girl, not yet six years of age, has been awarded a diploma for elementary pianoforte playing from the Dominion College of Music. She has only had eleven months' tuition. Little Laurentienne is the daughter of Mr. C. J. Dozois of No. 211 Workman street, Montreal, and is a pupil of J. A. Brunet.

A surprise party was given in honor of the birthday of Naham Franko, the violinist and conductor, at his Summer residence at Long Beach, L. I., on July 22. Among the guests were Baron Albert Schlippenbach, H. H. Topakayan, Baron Uxhull and Baron Montjelan, of the Russian legation in Washington.

The new organ in the Third Baptist Church, Springfield, Mass., was dedicated on July 22 with a recital by Arthur H. Turner. The program included Roger's "Processional March," Ashmall's "Evening Hymn," Offenbach's "Intermezzo," Sullivan's "Lost Chord," Lemare's "Spring Song," MacDowell's "Pastorale" and d'Ervy's "Toccata."

Edward Johnston was heard in an interesting organ recital in Sage Chapel, Cornell University, on July 18. His numbers, which ranged from the eighteenth century to modern times, included Bach's Prelude and Fugue in C Minor, Guilman's "Prayer" and "Cradle Song," Saint-Saens's A Minor Fantasie Godard's "Berceuse," Dvorak's "Humoresque" and Teilman's "Festal March."

Arrangements have been made in Milwaukee by the committee of the Ancient Order of Hibernians, having in charge the work of the revival of Gaelic history and song, for holding classes in Irish song. Professor Seabrooke, of Chicago, is in charge of the class and the sessions will be held in the Gesu Auditorium, Milwaukee. All children have been invited to share the benefit of this work free of charge.

The executive committee of the East Wisconsin Sängerbund has selected Marinette as the city for the 1912 fest. The recent fest held in Manitowoc was not very successful from the financial point of view, as weather conditions kept the crowds away. The officers elected are: Joseph Behrens, of Sheboygan, president; Wenzel Schwartz, of Oshkosh, secretary, and A. S. Spiller, of Green Bay, treasurer.

An immense throng attended the concert on the Mall in Central Park, New York, last Sunday, given by Franz Kaltenborn's Orchestra. There was much applause for the manner in which the varied program was rendered. Mr. Kaltenborn contributed a violin solo and so pleased his hearers that he was obliged to add an encore. Music by Moszkowski, Liszt and Massenet figured on the program.

The pupils of Ella C. Bigelow, piano instructor, gave a creditable recital at the First M. E. Church, Akron, O., recently. Among those who played were Esther McGuffie, Miriam Dunlap, Lucile Latimer, Donald Clark, Reynold Willum, Iva Knabe, Helen Motz, Ethel Evans and Edith Moore. The program included works by Enke, Weber, Beethoven, Chopin, Mendelssohn, Mozart, Schubert and Reinhold.

Much interest has already been displayed in the forthcoming tournee of Mme. Emma Eames and Emilio de Gogorza, under the management of Frederic Shipman. They will open in New York early in January. Mr. Shipman reports that the greater part of the tour is booked and that requests for the combination are being received daily from all the larger American cities, and also from many towns of smaller size.

The chief musical event at the Washington Chautauqua last week was the program offered by the quartet of Welsey M. E. Church, Washington, D. C., composed of Mrs. D. O. Leechm, Mrs. Charles B. Bayley, A. O. Penny and William C. Mills, the last taking the place of T. L. Jones. The organization gave several ensemble and solo numbers. Mrs. T. L. Jones, organist of Welsey M. E. Church, was accompanist.

Musicales of much interest are now in progress at Raines Falls, in the Catskill Mountains, thanks to the presence there of Marie Cuellar, the Spanish pianist, and Gretchen Heideklang, soprano. Their performances never fail to delight. Miss Heideklang, who is soloist at the Church of St. Mary the Virgin, New York, is shortly to give a concert in Windham, N. Y., for the Crippled Boys' Home.

James T. Sleeper, of New York, who has been engaged by Beloit College, Beloit, Wis., to take charge of its department of music as successor to Professor A. R. Tyler, is a graduate of Amherst College. He also spent two years in Harvard and Columbia, where he devoted himself to advanced study of music. Last year he lived in New York, where he was choir leader and organist and took part in downtown settlement work.

President F. H. Emmerling of the Milwaukee Musical Society has written to Charles W. Somers, the Cleveland capitalist, who last week took a ninety-nine year lease on the Plankinton block in Milwaukee, with a view to erecting a theater on the site in connection with other buildings, calling his attention to the fact that Milwaukee is in need of a theater for concerts, which will hold from 2,500 to 3,000 seats. He has not yet received a response.

H. H. Freeman, choirmaster and organist of St. John's Church, Washington, D. C., and his choir boys have been taking a vacation at North Chesapeake Beach. During Mr. Freeman's absence his place at the organ has been supplied by Samuel Leech, the youngest organist in Washington circles. Mr. Freeman has been spending the greater part of the Summer superintending the building of the new organ, which he hopes to have ready for use in the Fall.

At a recent meeting of the music committee of the Milwaukee Musical Society, plans for the next concert season were discussed. The Thomas Orchestra has been again engaged for one of the concerts and for the second one Ludwig Hess will be soloist. The following new members have been admitted to the society: Dr. A. W. Mueller, Edward P. Villas, Charles F. Wentland, Peter Hammes, A. Loehndorf, Blondina Froedtert, Alexander Prengel, Ferdinand Pietsch, Dr. R. G. Richter, Dr. Franz Pfister, Ewald Haase and Aug. S. Lindemann.

The Granberry Piano School of New York has just issued its Review for the year 1910-1911, in booklet form. It is a comprehensive account of the work done at the school during the year, containing the programs of the recitals given there by Maud Powell, Gisela Weber, David Bispham, Xavier Scharwenka and the interpretation-lecture recitals by Dr. Nicholas J. Elsenheimer, of the faculty. There is also news of what the faculty of the school is doing during the Summer months and the calendar of the school for the coming year, which opens on September 25.

Eleven of the best known directors of Milwaukee and one hundred and twenty-five musicians of the city will give a concert as one band at the entertainment which the Milwaukee Musicians' Association has planned to give the public in Pabst Park the night of July 27. Each leader will present his favorite masterpiece as his number. The following conductors will direct the band: L. F. Wiggins, F. W. Brunkhorst, F. Dana, C. Stocklassa, George Bach, Jr., Franz Mayr, Charles Zeits, Hugo Bach, Oscar Dunker, W. E. Reynolds and Joseph Clauder. Frank De Karsky and V. J. Vanasek will be soloists.

The election of officers of the Crescendo Club of Atlantic City, N. J., has resulted in the choice of the following: President, Anna Shill Hemphill; vice-presidents, Mayme Bolte and Laura Westney; corresponding secretary, Rae Newell; recording secretary, Katherine Conrad; treasurer, Sara T. Croasdale; press secretary, Evelyn Tyson; librarian, Minnie Lewis. Mrs. Joseph Ireland and Margaret Divine are preparing the subjects and concerts for next season's work, beginning the first Tuesday in October and extending to the last of May, 1912. Artists from Philadelphia and New York will give programs, assisted by members of the club.

Bruno Huhn, the New York composer, has met with marked success this year with his new work, "The Divan," a song cycle

for four solo voices with piano accompaniment. The text is the poem of Hafiz, the great Persian poet, who stands in direct contrast to Omar Khayyam through his lyricism and through his not being a philosopher. The work had its first performance on March 30, 1911, in the ball room of the Plaza Hotel and enlisted the services of Edith Chapman Gould, soprano; Corinne Welsh, contralto; John Barnes Wells, tenor, and Francis Rogers, baritone. These singers will be heard in it the coming season and the composer will play the accompaniments when possible.

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CHICAGO MUSIC IN VACATION TIMES

Most of the Artists and Teachers Are Resting Away from the City, but There Is a Good Deal of Activity Nevertheless

CHICAGO, July 24.—Maurice Rosenfeld, who was connected with the Chicago Musical College for more than a quarter of a century, is now associated with the Sherwood Music School, which has earned an enviable reputation as a school of the piano. During the Summer he does not expect to do much work, but is resting and devoting his time mainly to writing. For a number of years he has been the musical editor of the *Chicago Examiner*.

Having completed her busy school year last week, Mary Peck Thompson has gone for a six weeks' vacation to Minneapolis.

Arthur Middleton, the basso, who is now touring in the West with the John B. Miller Operatic Quartet, has been engaged for "The Messiah" for next season with the New York Oratorio Society.

Della Thal, pianist, is teaching at the Fine Arts Building during the Summer and is also working on new programs for recitals next season.

Emil Liebling gave an interesting lecture on the "Sonata" last week, discussing the works of Mozart, Beethoven, Weber, Schumann and Grieg.

Frederick W. Root last week closed his busiest Summer session with the largest class of teachers that he has ever had under his instruction.

Mrs. and Mrs. Walter Allen Stults start this week for a protracted outing in the wilds of Wisconsin, on a continuation of their interrupted honeymoon.

Harold Henry last Saturday closed his studio after a very busy season, having given more recitals than ever before, in addition to conducting large classes in this city. He has left for a six weeks' tour of Canada.

It is understood that Mrs. Ruby G. Babler, soprano, of Rockford, Ill., has decided to locate here next Winter.

Marie White Longman, the contralto, is at her log cabin at Lakeside, Mich.

A Pleasing Evanston Concert

Evanston has just been given a fine concert by the American Institute of Normal Methods, now in session in that university town. A varied and effective program was presented by W. A. White, pianist, and Lemuel Kilby, baritone. Mr. White's playing of the D flat prelude of Chopin was one of the best performances of the night. Mr. Kilby gave songs in Italian, German and French, following with a series of songs by Grant Schaeffer and a group of Cadman's Indian songs.

Helen Abbott, soprano of the Fourth Presbyterian Church, is booked for a number of concerts in the East next season.

Frank Waller, organist in the Memorial Church at Oakwood, has returned from an extensive trip in vaudeville as the accompanist of Lillian Russell.

Frances Chamberlain, violinist, gave a musicale recently at the opening of the music hall in Kenosha, Wis. She originally studied with Theodore Spiering, having been four years under his direction in Berlin. Her program was of high order and given with a quality of artistry that won the commendation of a critical audience.

Gisela Weber in Chicago

Mme. Gisela Weber, the violin virtuoso, is expected as a visitor here this week. It is expected that she will arrange for several recitals here next season.

Hazel Huntley, contralto and a pupil of Thomas N. MacBurney, who acted as an assistant to him during the past year, left last week for a month's visit at her home in Springfield, Mass.

The Winona Seminary of Winona, Minn., has just issued a very imposing catalog of its music school. Emil Liebling, of this city, heads the piano department, and Mrs. Lucille Stevenson-Tewksbury, also of this city, serves similarly for the vocal department.

The Carruthers School in the Fine Arts Building closed its annual term last Friday. The season has been the largest in its history.

Carrie Jacobs-Bond has given a number of successful musicales this season in Los Angeles, Cal.

Victor Garwood, of the American Conservatory, who has been teaching at this institution six days a week and upwards of twelve hours a day, in addition to his lecture work on harmony in the school of music at the Northwestern University, has certainly earned a vacation and has started to spend it in company with his wife at Los Angeles.

A Ban on Free Scholarships

Kenneth M. Bradley, director of the Bush Temple Conservatory, has issued an announcement that during the coming season no free or partial free scholarships will be given in that school. In his determination to make this new departure Director Bradley outlines the plan of Carnegie for loaning money as tuition to deserving pupils, thus eliminating free scholarship examinations and other features associated with these benefits. It is asserted that a number of schools in this city will abandon the scholarships next season. When Mr. Watts, the editor of *The Music News*, was the head of the Chicago Piano College, he tried out this plan with other details, giving one free scholarship as a reward of merit. He found out, however, that even that feature was open to objections and abandoned it.

Mrs. Florence H. Hause, contralto, of Omaha, gave a recital here last Tuesday and pleased a critical audience with the quality of her voice and her skilful employment of it. She is a pupil of Goodwall Dickerman.

Laporte Van Sant, of this city, who is spending his Summer at Burlington, Ia., gave an interesting program last week at Monmouth, Ill.

Mearl N. Meagley, baritone, will assist Thomas N. MacBurney in his enlarged vocal school in the Fine Arts Building next season. Mr. Meagley and his wife, Mary W. Meagley, pianist and composer, are spending the Summer near Detroit.

Wally Heymar, violinist, last week gave a very successful recital at Elgin, Ill. She is a pupil of Emil Sauret.

To Study in Berlin

Ida M. Stout, who for five years past has been secretary of the Carruthers School in the Fine Arts Building, resigned that position last week and on September 6 will sail with her sister, Lillian M. Stout, to make her residence in Berlin and study with Petre for a year at least.

Edward Mitchell, who has established a successful school at Flint, Mich., is spending the Summer in this city, studying with his first and only teacher, Theodore S. Bergey.

Elsa Fern Smith, the leader of the vocal department of Martin College of Pulaski, Tenn., formerly a student of Thomas N. MacBurney, is on a concert tour this Summer, filling Chautauqua states with the Oriole Trio.

W. Laugh Louder, lecture recitalist, has been engaged to conduct classes in history, criticism and esthetics next season at the Cosmopolitan School of Music and Dramatic Art.

Arling Schaffer, of the Hinshaw Conservatory, expects to spend the greater part of the Summer at his farm in Fond du Lac, Wis.

W. K. Ziegfeld declares that the registration for the Chicago Musical College this year is larger than ever before. Although a number of the faculty are away on vacations, the Summer school and extra lessons still keep many of the teachers fairly busy.

A Swedish Program

The Svithod Singing Club, enlisting sixty members, aided Ballman's Band in a memorial program honoring Bellman, the Swedish poet last Tuesday evening at Bismarck Garden. A special Swedish program was made up of war songs and folk songs. Mr. Bellman is a scholarly director and was for many years first flutist with the Theodore Thomas Orchestra.

Leon Marx, who has resigned his position as a member of the string body in the Theodore Thomas Orchestra, is playing this Summer at Bay View Assembly, Bay View, Mich., and will open an independent studio this Winter in the Fine Arts Building.

Max Fischel, violin teacher, is to spend his vacation among the Rocky Mountains in Colorado.

The Hinshaw Grand Opera Quartet will begin a month's engagement on August 10, going the rounds of various Chautauquas. Ila Burnap Hinshaw will be the soprano and Marvin B. Hinshaw will take the place of his brother, W. W. Hinshaw, as director of the organization.

Agnes Lapham is spending the Summer at Chanute, Kan. She expects to give several piano recitals in that vicinity.

Theodore Bruger, vocal teacher, closes his studio next week for six weeks and will take up his residence in Camp Teal, Wis.

The School of Expression of the Chicago Musical College, under the direction of Mrs. Kempster, gave an interesting recital last Thursday evening. It was the fourth event of the season, arranged for the patrons of the Summer school.

Edwin Schneider, the composer and accompanist, sailed last Saturday for Europe. He expects to spend considerable time in Berlin, after traveling through England, and will rehearse concert programs with Mme. Johanna Gadske.

C. E. N.

Peabody Conservatory to Start Course of Public School Music Teaching

BALTIMORE, July 24.—The trustees of the Peabody Conservatory of Music, recognizing the growing importance of music study as an educational factor in the public schools, have decided to open a special course the coming season for students desiring to fit themselves for work in this important field. In furtherance of the plan the Conservatory has secured the co-operation of the School Board of Baltimore, through which special facilities have been obtained for practical normal works.

W. J. R.

Humperdinck's "Königskinder" will be sung in Italian at La Scala, Milan, next season.



Kasimir Hofmann

Kasimir Hofmann, whose death in Berlin was briefly chronicled in last week's issue of *MUSICAL AMERICA*, had long been a notable figure in the world of music. Until four years ago he accompanied his son, the famous pianist, on all his tours. It was he who gave Josef his first lessons, although the boy studied afterwards under Moszkowski and Anton Rubinstein, the latter being, to a greater extent than any other, his master. When Josef first came to this country to play only his father had been his teacher.

When Josef was old enough to show that he possessed musical talent Kasimir Hofmann was professor of piano in the University of Cracow. But that post was not sufficiently remunerative to enable him to forego the chance of making money out of the boy's gifts. A purse was raised in this country in 1887 to send Josef back to Europe to study after the Gerry society had stopped his public performances here, and Kasimir accordingly put him with masters in Berlin, and when he wanted to study under Rubinstein arranged to have him go to Dresden twice a week for two years and take his lessons with that master.

Kasimir Hofmann leaves a daughter older than Josef, who is thirty-five, and a widow. He was sixty years of age, a native of Warsaw and a loyal Pole.

Robert Radecke

Robert Radecke, for nearly a quarter of a century conductor at the Berlin Royal Opera, died recently at Wernigerode, in the Harz Mountains, in his eightieth year. A native of Dittmannsdorf, he pursued his studies in Breslau and at the Leipzig Conservatory. As a member of the Gewandhaus Orchestra he became associate conductor of the Sing-Akademie choral society and later the musical director of the Municipal Opera. Later on he came forward as a pianist and organ virtuoso. In Berlin he organized chamber music concerts and choral and orchestral concerts. After leaving the Royal Opera, in 1888, he became director of the Stern Conservatory, where he was succeeded by Gustav Hollaender.

Joseph Ritter

Joseph Ritter, one of the Vienna Court Opera's best baritones, is dead at Salzburg, where he had retired after a brilliant career. His death, at fifty-one, was precipitated by a physical and mental breakdown. Of humble origin, he had great difficulties to contend with at the outset, but a benefactor paid for his tuition in Munich. He made his debut in 1879 in Strassburg, whence he passed on to Frankfurt-on-Main, then to Hamburg, where his successes commenced. He went to the Vienna Court Opera in 1891. His best rôles were *Don Juan*, *Rigoletto*, *Figaro*, *Wotan*, *Alberich* and *Hamlet*.

Mrs. James R. Lake

Mrs. James R. Lake, organist of Christ Episcopal Church, Short Hills, N. J., and formerly organist of St. George's Episcopal Church in Maplewood, died last week at her home in Maplewood. She was organizer and leader of the Maplewood Choral Club.

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